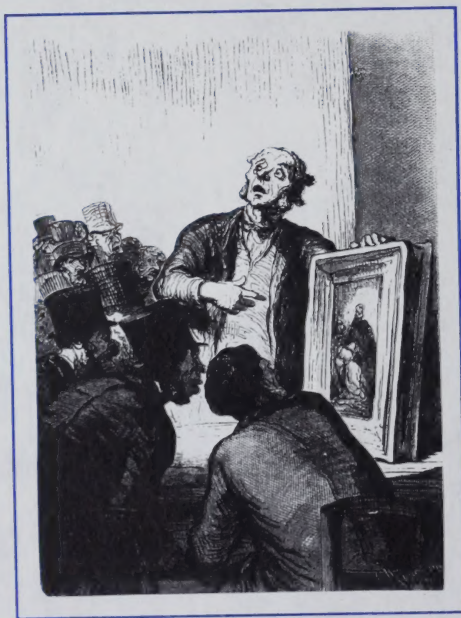



EX LIBRIS



THE GETTY PROVENANCE INDEX

Contains the Plate of Lady Camden (p. 25),
issued after publication.

same same volume



Digitized by the Internet Archive
in 2013





W Finden. sculpt. scit.

GEORGE JOHN EARL SPENCER, K. G. &c. &c. &c.

From the Original Picture by Tho: Phillips, Esq: R. A.

London. Published for the Rev. T. F. Diddin. 1822.

Printed by Laker

Aedes Althorpianae;
OR
AN ACCOUNT OF THE MANSION,
BOOKS, AND PICTURES,
AT ALTHORP;
THE RESIDENCE OF
GEORGE JOHN EARL SPENCER, K. G.
TO WHICH IS ADDED
A SUPPLEMENT TO THE BIBLIOTHECA
SPENCERIANA.



BY THE REV.
THOMAS FROGNALL DIBDIN, F.R.S. S.A.
LIBRARIAN TO HIS LORDSHIP.

LONDON :
PRINTED BY W. NICOL, SUCCESSOR TO W. BULMER AND CO.
Shakspeare Press,
AND SOLD BY PAYNE AND FOSS, LONGMAN, HURST AND CO. J. AND
A. ARCH, R. H. EVANS, R. TRIPHOOK, AND JOHN MAJOR.
1822.

PREFACE.

THE Public have been so long in possession of the *Prospectus* of this Work, that it will not be necessary to detain them with any lengthened description of its contents.

Like almost every other publication, projected a considerable period before its completion, the present has received partial *alterations*; which will nevertheless, it is presumed, be admitted as *improvements*. The truth is, that in filling up the outline of such a plan, many subordinate objects present themselves, which had escaped previous attention; and many things become more important than they had originally appeared. Thus, the personal history of the ancient noble occupiers of Althorp has been unavoidably extended beyond the limits first proposed; but it was presumed that this portion of the Work would be generally interesting, inasmuch as it would be difficult to write a history of our country, for the seventeenth and eighteenth centuries, in which the Ancestors of the present

Noble Owner of Althorp did not act very distinguished parts.

The Account of the Mansion is comparatively brief. Unpretending as that Mansion is, in an architectural point of view, and situated in a domain not remarkable for picturesque beauty, I have been anxious—notwithstanding the eulogies bestowed upon it by ancient travellers—to introduce the visitor to its *interior* attractions, and especially to its LIBRARY; which, as a private Collection, may be considered unrivalled. But it is in fact the number, condition, magnificence, and value, of the BOOKS THEMSELVES, which have somewhat distracted me in the *choice* to be presented to the Reader. Accordingly, while I have made a systematic Catalogue of that portion only which relates to impressions of the SACRED TEXT, I have, in the selection of other branches, given only what may be called a bird's eye view of the treasures contained in them. Hence, the well-informed may draw a pretty correct conclusion of the value of a COMPLETE CATALOGUE of the SPENCER LIBRARY executed in a similar manner.

The Volumes, exclusively belonging to the Library of DE THOU—instead of occupying a distinct space—have been, for the greater part, embodied in the respective classes to which they belong.

The ALDINE VOLUMES, once intended as a separate division, have been given up, as an unnecessary encroachment upon these pages ; first, because *all* those printed in the *Fifteenth Century* will be found described in the *Bibliotheca Spenceriana*, and in the second volume of this Work ; and, secondly, because it has been judged expedient to preserve the ALDINE COLLECTION in *London*, and not at *Althorp*.

Meanwhile, the Supplement to the BIBLIOTHECA SPENCERIANA, afforded in the *second* volume of this Work, will be found to contain an account of many rare and curious volumes, both of a classical and miscellaneous character, which were wanting in his Lordship's Library. The embellishments in this second volume are, with one exception (p. 134), from WOODEN BLOCKS ; of which the greater number will be found interesting of their kind ; while the *Art of Printing* appears, in the same volume, more beautiful if possible than in those which have preceded it.

As to the embellishments in the *first* volume, which are exclusively from COPPER PLATES, it is unnecessary to dilate upon their beauty and value. They are taken from original subjects, which are almost entirely now engraved for the *first time*.

If I have substituted some Portraits in preference to others—originally announced to the Public—I

have only availed myself of the privilege held out in the Prospectus ; and always with a view of benefitting my readers by such exchange : so that, upon the whole, it is hoped that this Work will be honoured with the same favourable attention which has been bestowed upon its precursors.

T. F. D.

*Kensington ;
April 1, 1822.*

CONTENTS.

	Page
ACCOUNT OF THE PROPRIETORS OF ALTHORP -	iii
THE HALL - - - - -	1
THE DINING ROOM - - - - -	6
THE DRAWING ROOM - - - - -	13
THE LIBRARY—called <i>The Long Library</i> - -	20
<i>The Raphael Library</i> -	24
<i>The Billiard Library</i> -	25
<i>The Marlborough Library</i>	26
<i>The Gothic Library</i> -	31
<i>Biblia Polyglotta</i> - - -	38
<i>Hebraica</i> - - -	40
<i>Græca</i> - - -	45
<i>Latina</i> - - -	49
<i>French Bibles</i> - - -	57
<i>English Bibles</i> - - -	61
<i>Italian Bibles</i> - - -	84
<i>German and Dutch Bibles</i> - -	88
<i>Bibles in various Tongues</i> - -	90
<i>Editions of the Old Testament</i> -	93
<i>of the Pentateuch</i> - -	94
<i>of the Psalter</i> - -	96
<i>of the Prophets</i> - -	100
<i>of the New Testament</i> -	101
<i>of Portions of the N. Test.</i>	119
<i>Greek Classics</i> - - -	123
<i>Latin Classics</i> - - -	136

CONTENTS.

	Page
THE LIBRARY— <i>Miscellaneous Latin Books</i>	- 141
<i>Editions of Ariosto</i>	- 156
<i>Miscellaneous English Books</i>	- 164
<i>Illustrated Works</i>	- 198
THE STAIR CASE	- 237
THE PICTURE GALLERY	- 243
BED ROOMS	- 274

ERRATA.

Page 145.—The ‘CORPUS SCRIPTORUM HISTORIÆ BYZANTINÆ,’ is erroneously placed among Latin, instead of Greek Books.
 Page 233, line 12, for POLITY read POLICY.

ADDITION.

Page 233.—‘CLARENDON’S RELIGION AND POLICY.’—The number of Engravings with which this copy of the above work is illustrated, amounts to *Eleven Hundred and Sixty*, exclusively of the number in the History of the Rebellion.

LIST OF PLATES TO VOLUME I.

GEORGE John, Earl Spencer, K. G.; from an original portrait, by Phillips	- - - - -	facing the title page.
South West View of Althorp	- - - - -	iii
Robert, First Baron Spencer	- - - - -	xxiii
Henry, First Earl of Sunderland	- - - - -	xxviii
Anne, Countess of Sunderland	- - - - -	li
Archway and Dairy	- - - - -	lxii
Ground Plan of Althorp House— <i>immediately following the preceding.</i>		
Sophonisba Angosciola	- - - - -	6
A Calm, by Cuypp	- - - - -	9
Fragment, from Raffaele	- - - - -	11
Masked Ball	- - - - -	14
Interior of the Long Library	- - - - -	20
Rembrandt's Mother	- - - - -	21
Viscount Althorp	- - - - -	25
John, Duke of Marlborough	- - - - -	26
The Stair Case	- - - - -	237
John, Marquis of Blandford	- - - - -	238
Georgiana, First Countess Spencer	- - - - -	239
Margaret, Countess of Lucan	- - - - -	240
Sir John Spencer, Knt.	- - - - -	241
Henry VIII., Queen Mary, and Will Somers	- - - - -	244
Nell Gwynn	- - - - -	247
The Duchess of Portsmouth	- - - - -	249
Lady Denham	- - - - -	250
Mrs. Middleton	- - - - -	251
Colonel John Russell	- - - - -	259
Sarah, Duchess of Marlborough	- - - - -	263
Sir Kenelm Digby,	- - - - -	265
Georgiana, Duchess of Devonshire	- - - - -	266
Unknown Portrait	- - - - -	269
Algernon Sydney	- - - - -	272

George John, Earl Spencer, *Ætat.* xvii., to face the title-
page of Vol. II.

SOME
ACCOUNT OF ALTHORP.

VOL. I.

b



L. Jones del.

London: Published by W. & A. G. Smith, 1840.

SOUTH WEST VIEW OF ALTHORP.

W. & A. G. Smith.

SOME

ACCOUNT OF ALTHORP.

THE House and Park at ALTHORP* are situated in the parish of *Great Brington*, in *New Bottle Grove Hundred*, in the county of Northampton, at the distance of about six miles from Northampton. This domain has been possessed by the SPENCER FAMILY upwards of three centuries; but the exact period of the erection of the house seems to be unknown. There is however no question of its having received its principal improvements during the time of the first Earl of Sunderland, (1636-1643) who was son of the second Baron Spencer. The Lady of this Earl (daughter of Robert Sidney, second Earl of Leicester, and better known as the SACHARISSA of Waller the poet) erected, and covered in, the great staircase—which had been formerly an interior court yard, in the fashion of the times. From that period, to the present, both the house and park have continued to receive improvements which will be duly noticed in the order of these pages.

In the account of the Family, by whom the celebrity of this place has been so long maintained, it will not be deemed necessary to repeat those minute details of pedigree which are to be found in the pages of county historians and genealogists. Satisfied with the recent efforts of Mr. Baker,† both the reader and

* Formerly called “Alidetorp” — “Olletorp,” “Oldthorpe.” See Baker’s *History of the County of Northampton*, p. 110. It is even yet spelt with a final e, as Althorpe.

† *History of the County of Northampton*, part i. p. 109. Collins, in his

author may be anxious only for a few particulars which are contemporaneous with the family's residence at Althorp; and which relate to those characters—once famed for their hospitality and wealth—of whom the monumental effigies are to be seen in the chancel of the parish church.* The family of the SPENCERS be-

Peerage, vol. i. p. 378, Edit. Brydges, traces the pedigree up to the DE SPENCERS, in the Conqueror's time, with a doubt however respecting its accuracy, adding:—"The present family are sufficiently great; and have too long enjoyed vast wealth and high honours, to require the decoration of feathers in their cap, which are not their own. Sir John Spencer, their undisputed ancestor, and the immediate founder of their fortune, lived in the reigns of Henry VII. and Henry VIII.; and three hundred years of riches and rank may surely satisfy a regulated pride." In Milles's *Catalogue of Honor or Treasury of True Nobility*, 1610, folio, I find the shield of Lord Spencer as the twenty-ninth, which is filled, among the Barons. In the large folded plate, in this same work, p. 382, there are also the Spencer arms above an account of Thomas Spencer, "a noble Baron, son of the second Edward Spencer," &c. created by King Richard II. Earl of Gloucester; the year from Christ's birth 1398, &c.

* An account of the parish church of Brington—wherein the ashes of the SPENCERS lie "quietly inurned"—belongs rather to the county historian than to the chronicler of Althorp. It may be sufficient therefore to observe, that this church is situated on the summit of the highest ground of Brington, or rather of *Great Brington*; and that it is incircled by a stone wall, flanked, in the interior, by trees. A more complete picture of a country church-yard is rarely seen. A well-trimmed walk encircles the whole of the interior; and when viewed from the eastern extremity, in which the fine gothic windows, at the end of the two chancels, come directly in view, the picturesque effect is very pleasing. The church consists of a tower, containing five bells; a nave, with north and south aisles; a chancel, and a north chapel. This chapel is here designated a second chancel. There is little of early or of beautiful architecture to gratify the tasteful antiquary. The building cannot be traced to a more remote period than the xivth. century; but the door-entrances of the tower and south aisle (the latter covered by a modern porch—one of the happiest, or most unhappy, specimens of church-warden taste) of the period in question, are entitled to particular notice and praise. The discovery of an exterior lateral tomb—probably that of *Roger de Wyngfield*, who was rector here in the beginning of the xivth. century—is properly mentioned (together with every other necessary detail connected with the church) by Mr. Baker, in his recent *History of the County*, p. 92, &c.

A great deal of beautiful carving in wood adorns the pew where the family now sits; but this, to the eye of an antiquary, has a less powerful charm than similar specimens of art, of a much earlier date, which are attached to the

came possessed of the park at Althorp about the year 1512. This originated in a license from the King to John Spencer, afterwards Sir John Spencer. At that time, the Park is described as containing 300 acres of land, 100 acres of wood, and 40 acres of water in "*Oldthorpe*;" but this seems to have been only an *extension* of some property previously acquired there; for it is certain that Althorpe, so called, was purchased by this Sir John Spencer as early as the year 1508. The same Sir John afterwards purchased *Newbottle* and *Brington*, and died in the year 1522. His tomb, with the recumbent figures of his wife *ISABELLA*, and himself, is the most ancient of those seen in the chapel of Brington church. It is in the rich gothic style of that period, and

heads of the old pews in the chancel. As these are undoubtedly of the end of the xivth or beginning of the xvth century, and as it is not very improbable that the same fate of decapitation, or destruction, which has befallen their companions, may in a few years attend these—I present the reader with the following specimens; taken, the one from the left, and the other from the right, on entering the chancel. That, to the left, is *St. Margaret*. The right may be—any thing the reader pleases.



has been recently restored (in the decayed parts) with a strict adherence to the original model.* Of his younger and only brother, THOMAS, who was living in 1504, nothing is known.

The wealth of Sir John Spencer must have been prodigious;† for, exclusively of the purchases above mentioned, he became the proprietor of *Wormleighton* in *Warwickshire*; which place his descendants seem to have occupied, for a long period, as their prin-

* The first print of these tombs, in Mr. Baker's *Hist. of the County of Northampton*, will give a correct notion of the beauty of the tomb in question. The inscription on the tomb is thus :

“Here lieth the Boddies of Sir John Spencer Knight & dame Isabell his Wife one of the daughters & coheirs of Walter Graunt of Snitterfield in the Countie of War: Esquier her Mother was the daughter & heire of Humphrie Rudinge of the Wich in the coun: of Worcester Esq: which John and Isabell had issu Sir Will'm Spencer knight 1. Anthony Spencer 2. Who died without issu. Jane Wife to Rich: Knightley Esquier Son'e & Heire of Sir Richarde Knightley of Fawsley in the countie of North: Knight. Isabell married to Sir Nic's: Strelley of Strelley, in the cou'tie of Nott. knight. Dorothy married to Sir Rich: catesbie of legers ashbie in the coun. of North: kni: which Sir John Spenc: departed this life the 14 of Apr: Ao D'ni 1522.

† Arising chiefly, as was the case of nearly all proprietors of land of that period, from the great stock of SHEEP. The injury sustained by the comparative neglect of tillage, and the cultivation of pasture land, did not escape the attention of the legislature; and accordingly the statute of the 25 Hen. VIII. c. 13, recited—that “diuers couetous persons, espying the great profit of *sheepe*, have gotten into theyr hands great portions of the grounds of this Realme, conuerting them to pasture from tillage, and keepe some 10,000, some 20,000, some 24,000 sheepe, whereby Churches and Towns be pulled down, rents of land inhaunced, and the prices of cattell and vittaile greatly raised,” &c. The evil which arose from the excess of pasturage over tillage, has also been noticed by Sir Thomas More; who, about six or seven years before the death of Sir John Spencer, thus observed, in his *Utopia*,—“your SHEEP, that were wont to be so meek and tame, and so small eaters; now, as I hear say, be become so great devourers, and so wild, that they eat up, and swallow down, the *very men themselves*. They consume, destroy, and devour whole fields, houses, and cities; for look—in what parts of the realm doth grow the finest, and therefore dearest wool—there, noblemen and gentlemen, yea, and certain abbots, (holy men, no doubt!) not contenting themselves with the yearly revenues and profits that were wont to grow to their forefathers, and predecessors of their lands, now being content that they live in rest and pleasure, nothing profiting—yea, much noying—the weal-public, leave no ground for tillage: they inclose all into pastures: they throw down houses; they pluck down towns, and leave nothing standing but only the church, to be made a SHEEP-HOUSE.” *Edit.* 1808,

cipal residence; and from which Robert Spencer, the first Baron, (and great-grandson to Sir John) was called up to the House of Peers as “Baron Spencer of Wormleighton.” This latter place was purchased by Sir John, of William Cope, Esq. in 1506; and Dugdale tells us, that the purchaser “soon after began the structure of a fair mansion-house, wherein, when that inquisition was taken, he had his residence with lx. persons of his family, being a good benefactor to the church in ornaments and other things.” *Hist. of Warwickshire*, p. 405, 1656. But in Dugdale’s time Wormleighton was also the residence of the first Earl of Sunderland; and the two houses of Wormleighton and Althorp seem to have been maintained with an almost equally splendid establishment, till the time of the second Earl of Sunderland, who appears to have resided chiefly at Althorp. During his time, this mansion was designated, by a foreign traveller of rank and taste, “as the best planned and best arranged country seat in the kingdom; for though (in the same opinion) many surpassed it in size, none were superior to it in symmetrical elegance.” *Travels of Cosmo the Third*, 1669, 1821, 4to. p. 250.

However this noble family may have resided chiefly at Wormleighton, it is certain that they did not neglect either the rites of hospitality, or the cultivation of the grounds, at Althorp. Collins tells us, that Sir John Spencer, grandfather of the first Baron, (in the middle of the xvith century), “ordered *hospitality* to be kept in his houses at ALTHORP, &c. by his heir, after his decease, according as he had done;*” and there is no question that the same spirit of hospitality was maintained by every succeeding generation, at the same place. In regard to the preservation or improvement of the park, we know that the oak trees, which appear at the extremity of it, nearest to the church at Brington,

vol. i. p. 58. Polydore Virgil, who was also a contemporary of Sir John Spencer, “expatiates with visible complacency on the various pleasures of those tables at which he had feasted; on the *juicy flavour of the mutton*, and the sweetness of the beef, especially when slightly salted.” Henry’s *Hist. of Great Britain*, vol. xii. p. 375.

* *Collins’s Peerage*; vol. i. p. 386. Edit. 1812. The portrait of this Sir John Spencer, the earliest in the series of the Spencer Portraits, will be found engraved on the OPPOSITE PAGE. Some brief particulars about his character will be given in the series of Portraits—hereafter described.

and running in part parallel with the wall of separation, were growing there at the time of the purchase by the first Sir John Spencer, in the reign of Henry VII. But his grandson Sir John was, I apprehend, the *first planter* of trees; of which the experiment was commemorated by a stone tablet, with the following inscription thereupon:

THIS WOOD WAS PLANTED BY
SIR JOHN SPENCER KNIGHT
GRANDFATHER OF ROBERT LORD
SPENCER IN THE YEARES OF
OVR LORD 1567 AND 1568.

His son, also Sir John, who died quite at the conclusion of of the xvth century, continued this good fashion of planting, and of commemorating its date, by means of a similar tablet, on which the inscription is as follows:

THIS WOOD WAS PLANTED BY
SIR JOHN SPENCER KNIGHT
FATHER OF ROBERT LORD
SPENCER IN THE YEARE
OF OVR LORD 1589.

The two oak-plantations of the father and son, run in a straight line, at right angles, with the more ancient trees before described; and those of the son, in particular, (from some supposed superior congeniality of soil,) now assume a beautiful and picturesque appearance; their forms being bold and towering. This part of the park, although of limited dimensions, has somewhat of a forest-cast of scenery; and is also remarkable for having an *Hernery*—one of the very few in the kingdom.

The son of the last Sir John, afterwards the first BARON SPENCER, had the good sense to imitate the example of his forefathers. He planted largely and successfully—as is attested by a stone tablet, upon a somewhat larger scale than the two preceding, upon which the inscription runs thus:

THIS WOOD WAS PLANTED
BY ROBERT LORD SPENCER
IN THE YEARES OF OVR LORD
1602 AND 1603.

The work of planting, and of commemorating the period of plantation, continued under the Second Baron Spencer, second son of the first Baron, when he was Sir William Spencer, and Knight of the Bath. There is a wooded walk, running obliquely from the NW. corner of the mansion, up a gentle ascent, through which the family pass, as the nearest foot way, to the church. This wooded walk contains beech trees on one side, and oak trees on the other; and the date of the plantation of them is thus attested.

THIS WOOD WAS
PLANTED BY SIR
WILLIAM SPENCER
KNIGHT OF THE
BATHE IN THE
YEARE OF OVR
LORD 1624.

On the reverse of the Stone.

VP AND BEE
DOING AND
GOD WILL
PROSPER.

It has hence obtained the name of the “UP AND BE DOING WOOD;”* and some notion may be formed of its picturesque appearance, in certain points of view, from the following representation—looking from west to east—as executed by the pencil of

* This is a scriptural phrase: see i Chron. c. xxii. v. 16. The earlier versions of this passage come closer to the language of the above inscription. Thus in *Coverdale's Bible* of 1535, it is, “Yet get the vp and be doynge, and the Lorde shal be with the.” In *Matthews*; 1537. “Up therefore and set upō it and y^e Lord shal be w^h the.” In *Grafton's*; 1540. “Up therefore and be doynge, and the Lord shal be wyth the.” In *Barker*; 1607. “Up therefore, and be doing, and the Lord will be with thee.” And in *Barker*; 1611. “Arise therefore and be doing, and the Lord be with thee”—which is the present received text. It appears to have been a current expression of the day. Thus in Cromwell's time, in an ORIGINAL LETTER, of that celebrated man, in the possession of my friend Mr. Dawson Turner—“As if God should say *vp and bee doeing*, and I will help you, and stand by you,” &c. The letter was written on the capture of Gainsborough. The battle of Gainsborough was the most decisive and important of Cromwell's earlier achievements. The letter, describing it, is full of bustle and interest—“wee came vp (says Cromwell) horse to horse, when wee disputed itt with our swords and pistolls, a pretty tyme, all keepinge close order,” &c. Here fell the gallant Colonel Cavendish, on the part of the Royalists. In Cromwell's letter, he is described as having been pursued into a ditch, by Major Whaley, who stabbed him below “the short ribs.”

Mr. Blore. At the same time it may be mentioned, that an enlarged engraving of the stone, exhibiting that side on which the arms of Sir William Spencer appear, may be seen at the last page of the second volume of the BIBLIOTHECA SPENCERIANA.



Such was the state of the park at Althorp, when the famous JOHN EVELYN paid his first visit there during the time of Robert, second Earl of Sunderland. The gradual advance of so many young trees towards maturity, together with the dates of their plantation, struck the inquisitive eye of our British Columella; and after observing (in his SYLVA) that "it was the only instance he knew of the like in our country," he recommends to general

adoption the practice of recording the time when any considerable plantation is begun. The park now contains about 500 acres.

The Spencers had long possessed other property* in Warwickshire, besides the estate at Wormleighton. The grand-father of the first Sir John was in possession of *Hodnell*, in the manor of Nun Eaton; but his son John, an uncle of the first Sir John, sold it, in conjunction with one Thomas Brauncefield, a co-proprietor, to Thomas Wilkes “a merchant of the staple.” *Dugdale*, p. 218. *Herdwick Priors*, in the same county, after being in the possession of the Knightleys, was purchased of Arthur, son of Sir William Samuel, of Upton, by William, the second Baron Spencer, and whose younger son Robert was in possession of it at the time of *Dugdale*. But it was at *Claverdon*, in the same county, that the name of Spencer was hardly less respected for its hospitable virtues than at Wormleighton. THOMAS SPENCER, younger son of the second Sir John Spencer, and uncle of the first Baron Spencer, purchased this place of the crown; “which Thomas, having obtained a lease of the Dean and Chapter of Worcester of certain lands in this place, built a very fair mansion thereupon; and for the great hospitality which he kept thereat, was THE MIRROR OF THIS COUNTY. But having no issue male, settled this manor (inter alia) upon Sir William Spencer, Baronet, son and heir of Sir Thomas, and he of Sir William, sometime of Yarnton in Oxfordshire.” *Dugdale*, p. 497. The wealth of this Thomas Spencer was very considerable; for he also purchased *Packwood*, in the same county, “for 2000 pounds for the term of 2000 years—of Robert, the grandson of Robert Burdet of Baumcote, Esq.” This estate also vested in Sir William Spencer of Yarnton† in Oxfordshire. *Dugdale's Warwickshire*, p. 583.

* Care must be taken to distinguish the Sir John Spencer, father of the first Baron, from the Sir John Spencer, Knt. and Lord Mayor of London—of about the same period; whose only daughter (perhaps the richest heiress in the kingdom) was married to the second Lord Compton, afterwards first Earl of Northampton. Consult the authorities referred to by *Sir E. Brydges in his Memoirs of the Peers in the reign of James I.* p. 460. In Nichols's *Bibliotheca Topographica*, No. XLIX. p. 12, &c. a most singular account is given of this most singular lady. The wealth of her father seems to have been boundless; and perhaps equal to nearly two millions sterling of our present money.

† The family monuments of the Spencers in Yarnton church are very fine, according to some drawings of them which I have seen.

Meanwhile the collateral branches had been ennobled by several splendid alliances; and, among them, ALICE SPENCER, youngest sister of the "hospitable" Thomas Spencer of Claverdon, was married to *Ferdinand* the fifth EARL OF DERBY; by whom, if she had not "issue to a line of kings," she had three daughters, all distinguished by their union with three of the most noble families in the realm; viz. those of CHANDOS, BRIDGEWATER, and HUNTINGDON. It was this Alice Spencer for whom Milton is said to have written his *Arcades*; and Sir John Harrington has celebrated her memory by an epigram, Book iii. Epigr. 47.* It was also to this same personage that the poet SPENCER dedicated his "*Tears of the Muses*;" and to her two sisters, ELIZABETH, *Lady Carey*, and ANNE, *Lady Compton and Monteagle*, that he dedicated his *Muiopotmos* and *Mother Hubbard's Tale*: the poet himself, in his "*Collin Clout's come home again*," thus acknowledging his RELATIONSHIP with them.

Ne lesse prais-worthie are the sisters three,
 The honor of the noble familie :
 Of which I, meanest, boast myself to be,
 And most that unto them I am so nie,
Phyllis, Charillis, and sweet Amarillis,
 Phyllis the faire is eldest of the three :
 The next to her is bountifull Charillis,
 But the youngest is the highest in degree.†

This circumstance has given occasion to a splendid and happy remark of Gibbon, in the Memoirs of his own Life. "The nobility of the Spencers (says he) has been illustrated and enriched by the trophies of Marlborough; but I exhort them to consider the FAIRY QUEEN as the most precious jewel of their coronet."

* I gather the above from *Sir Egerton Brydges's Memoirs of the Peers in the Reign of James I.* 1802. 8vo. p. 394. Lysons, in his *Environs of London*, p. 112, has given a print of her tomb, at Harefield; whereon is "her figure, recumbent, in the dress of the times, beneath a rich canopy, and below are the figures of her three daughters, kneeling," &c. Lysons notices a very rare engraved portrait of this Countess, of which only two copies are known to exist. One is in the collection of the Marquis of Bute, the other in his own. The Countess died in 1636.

† That is, the Countess of Derby. The fictitious names are applied to the characters in the order above mentioned.

Consult also *Todd's Life of Spencer*, xxv-vi. My business, however, is more particularly with the inmates of ALTHORP.

It has been before observed, that Althorp was not so much distinguished as the exclusive residence of the Spencers, till the time of the first Earl of Sunderland, about the year 1640. Yet it must not be forgotten, that it was during the first Lord Spencer's possession of this place, that an entertainment was given to the Queen of James the First, and Prince Henry, their son, on their way to London, in 1603. This entertainment, or *masque*, was composed by the vigorous muse of Ben Jonson, and has been commemorated in a pamphlet, or small quarto tract, published a few years afterwards, under the following title: "*A particular entertainment of the Queene and Prince their Highnesse to Althorpe, at the Right Honourable the Lord Spencer's, on Saturday being the 25th of June, 1603, as they came first into the kingdom, being written by the same author, and not before published.*"*

* This tract is a small quarto volume of eight leaves: containing signatures A and B, in fours. The "entertainment" was in the usual fashionable style of the day—being a sort of rural or pastoral drama; in which fauns, satyrs, shepherds, and allegorical personages, were mixed together in the most singular, and not unamusing, manner. The original tract (in the library at Althorp) is considered to be rare. It was reprinted by the author in the folio edition of his works, in 1616, and will be found in the editions of *Ben Jonson's Works*, by *Whalley* and *Gifford*, under the title of *The Satyr*. Mr. Gifford says, "The Queen and Prince Henry, in their journey from Edinburgh to London, came from Holdenby to Northampton, where they were received in great state by the municipal magistrates. James, who had joined them at Eaton, the seat of Sir G. Fermor in Northamptonshire, passed forward; (perhaps, as Mr. Gifford intimates, at p. 477, "with Sir Robert Spencer, afterwards Baron, to Theobalds"—where we *know* that Sir Richard Spencer was made a Knight with twenty-eight others;) but the Queen and Prince were prevailed upon to take up their residence for a few days at the seat of Sir Robert Spencer, about four miles from the town. It was on this occasion that this exquisite entertainment was presented to them as they entered the park and grounds at Althorpe." *Jonson's Works*, edit. 1816. vol. vi. p. 468.

The reader will probably not be displeased if a portion of this poetical entertainment be "served up" to him; especially as Mr. Gifford thinks that "Milton has numerous obligations" to it. I shall select only the commencement and conclusion, adding the same gentleman's very just observations upon the subject.

“ It is easy, or rather it is not easy, (says Mr. Gifford) to conceive the surprise and delight with which Queen Anne, who had a natural taste for these elegant and splendid exhibitions, must

“ The inuention was, to haue a Satyre lodged in a little Spinnet, by which her Maiestie, and the Prince were to come, who (at the report of certaine cornets that were diuided in seuerall places of the Parke, to signify her approach) aduanced his head about the toppes of the wood, wondring, and (with his Pipe in his hand) began as followeth :

SATIRE.

Here! there! and euery where!
Some solemnities are neare,
That these changes strike mine eare:
My pipe and I a part shall beare.

And after a short straine with his Pipe, again :

Look, see; (beshrew this tree;)
What may all this wonder bee?
Pipe it, who that list for me:
Ple flie out abroad, and see.

There hee leaped downe, and gazing the Queene and Prince in the face, went forward.

That is Cyparissus face!
And the Dame hath Syrinx grace!
O that Pan were now in place!
Sure they are of heauenly race.

Here he ranne into the wood againe, and hid himselfe whilst to the sound of excellent soft musique that was there concealed in the thicket, there came tripping up the lawne a Bery of Faeries, attending on Mab their Queene, who falling into an artificall ring, that was there cut in the pathe, began to daunce a round, whilst their mistresse spake as followeth :

FAERIE.

Haile, and welcome, worthiest Queene,
Joy had never perfect beene,
To the Nimphes that haunt this Greene,
Had they not this euening seene.
Now they Print it on the Ground
With their feete in figures round,
Markes that will be euer found,
To remember this glad stound.

The Satyre peeping out of the bush, said.

Trust her not you bonny-bell,
Shée will forty leasinges tell,
I doe know her pranks right well.

have witnessed the present ; she, who in Denmark had seen perhaps no royal amusement but drinking bouts, and in Scotland been regaled with nothing better than “ *ane goodly ballad called*

FAERIE.

Satyre, wee must haue a spell,
For your tongue, it runnes to fleete.

SATYRE.

Not so nimble as your fleete,
When about the creame-boules sweete,
You, and all your Elues do meete.

.....

There was also another parting speach, which was to haue been presented in the person of a youth, and accompanied with diuerse Gentlemens yonger sonnes of the Countrey, but by reason of the Multitudinous presse, was also hindred, and which wee haue here adioyned.

And will you then Mirror of Queenes depart ?
Shall nothing stay you? not my Master's heart,
That pants to leese the comfort of your light
And see his Day ere it be old grow night ?
You are a Goddess, and your will be done ;
Yet this our last hope is, that as the Sunne
Cheares obiects far remou'd, as well as neare,
So wheresoere you shine, you'le sparkle here.
And you deare Lord, on whome my couetous eye
Doth feede it self but cannot satisfie,
O shoote up fast in spirit, as in yeares ;
That when upon her head proud *Europe* weares
Her stateliest tire, you may appeare thereon
The richest Gem without a paragon,
Shine bright and fixed as the *Artick* starre :
And when slow Time hath made you fit for war,
Looke ouer the strict ocean, and thinke where
You may but leade us forth, that grow up here
Against a day, when our officious swords
Shall speake our action better than our words.
Till then, all good euent conspire to crowne
Your Parents hopes, our zeale, and your renowne.
Peace, vsher now your steps, and where you come,
Be Enuie still stroke blind, and Flattery dumbe.

Thus much (which was the least of the Entertainment in respect of the reality, abundance, delicacie, and order of all things else) to doe that seruiceable right, to

Philotas;" or the ribaldry of the Lion King, as his countrymen delight to call Sir David Lindsay."—The rich and beautiful scenery of the music, soft or loud as the occasion required, dispersed through the wood—the sweetness of the vocal performers—the bevy of fairies, composed of the young ladies "of the country"—(whose brothers appeared in the succeeding "sports") the gay and appropriate dialogue, the light, airy, and fantastic dances which accompanied it—the foresters, headed by the youthful heir, starting forward to chase the deer at force at the universal opening of hound and horn, together with the running down of the game in sight, must have afforded a succession of pleasures as rare as unexpected." *Ben Jonson's Works*, vol. vi. p. 468, 479; and see the conclusion of the note, in the preceding page.

His Majesty, partly in return for the liberality of the reception of his Queen and Son at Althorp, and still more in consequence of the long established reputation, and great property of the proprietor, created Sir Robert Spēncer, the then owner, a PEER OF THE REALM—the date of the creation, according to Dugdale, being 21st July in the same year. A testimony of the gratitude of Lord Spencer, in return for such an honour bestowed upon him, is yet in existence, by a stone building erected towards the N.W. extremity of the park—called the *Hawking Stand*; in the front of which are the Royal arms very beautifully cut in stone, while

his noble Friend which his affection owes, and his Lordships merit may challenge, the Author hath sufferd to come out, and encounter Censure: and not here unnecessarily adioyned, being performed to the same Queene & Prince; who were no little part of these more labord and Triumphall shewes. And to whose greatest part he knows the Ho. L. (had he beene so blest as to have seen him at his Lodge) would have stretcht in obseruance, though he could not in Loue or zeale.

"It is very easy (says the last eminently successful Editor of Ben Jonson) to stigmatise all this with the name of "pedantry," and to rave with Mr. Malone, at "the wretched taste of the times," which could tolerate it:—but there are still some who affect to think that this taste was not altogether so deplorable; and that nearly as much judgment was displayed in engaging the talents of a man of genius and learning to produce an entertainment which should not disgrace the rational faculties of the beholders, as in procuring the assistance of a pastry-cook to honour a general festival by scrawling unmeaning flourishes on a ball-room floor, at an expense beyond that of the graceful and elegant hospitality of ALTHORP;" vol. vi. p. 479.

the arms of the owner, as a peer of the realm, are as beautifully executed on the western side of the building. It was on THIS SPOT where the first Baron Spencer used to resort, from the neighbourhood of Wormleighton—bringing with him all his attendants and visitors of every description—to witness the sports of the field as connected with HAWKING and HUNTING.

All the jolly chase was here,

With hawk, and horse, and hunting spear!*

A discovery was made in the year 1818, singularly confirmative of the amusements carried on at Althorp, during the time of the first Baron Spencer. In pulling down and altering the upper story of this Hawking Stand, a series of subjects,† in water colours, was found to be painted upon the walls; the whole of which, being executed in the costume of the times, leaves no doubt of the period of its completion.

The character of the first LORD SPENCER is handed down to us, by historians of unquestionable veracity, as almost destitute of a blemish. His habits were those of a retired man; yet abroad, and in the senate, when occasion offered, he knew how to assume what was due to the dignity of his station. “Like the old Roman dictator from his farm, (says Wilson) Spencer made the countrey a vertuous court, where his fields and flocks brought him more calm and happy contentment, than the various and mutable dis-

* *Edinb. Annual Register*, vol. i. pt. ii. xxviii.

† These subjects were too much mutilated by the workmen, occupied in the repairs, before I had an opportunity (passing a few summer-months at that time at Brington) of examining them fully; but sufficient was left to enable me to form a pretty accurate idea of the mode of hunting. In one part, nets were thrown over the bushes, and the foxes and hares were driven into a space, between them, and cudgels and hunting staves were liberally thrown at them. In another part, the dogs were yoked in couples; in another, they were giving chase to the stag. At a distance, was a full-dressed figure on horseback, in cap and feather, preceded by a sort of running footman, with a hunting spear slung across his shoulder; while, in the foreground, within some rails or paling, a man was concealed in the branches of a tree, shooting with a cross-bow at the animals below. The then hawking or hunting stand—supported by six pillars—and having two stories of small glazed windows, is seen, above, to the left; while the spectators are looking on from the windows.

Portions of this curious relic were taken down and preserved; but, on being exposed to the air, the colours became gradually faded, and, in a short time, will I apprehend become scarcely discernible. The hawking stand, as erected

pensations of a court can contribute: and when he was called to the senate, was more vigilant to keep the people's liberties from being a prey to the incroaching power of monarchy, than his harmless and tender lambs from foxes and ravenous creatures." *Life of James I.** p. 162. Fuller (in his *Worthies*, p. 300,) calls

by the first Baron, is now the residence of the *Game Keeper*; and after such a history of the ancient purposes to which it was devoted, the reader may not object to the following representation of it—from the pencil of Mr. Blore.



* Thus, in the entertainment, mentioned at p. xiii, the "Satyr" alludes to the country occupations of the first Lord Spencer:

Say, that here he like the groves,
And pursue no foreign loves:
Is he therefore to be deem'd
Rude or savage?——

him “a good patriot, of a quick and clear spirit.” “He might have extended his panegyric (adds Mr. Gifford) without any violation of truth.” *Vide infra*.

Lord Spencer had hardly been raised to the peerage two months, when he was chosen by his sovereign to be Ambassador to Frederick, Duke of Wirtemberg, to invest him with the Order of the Garter. He took with him Sir Gilbert Dethick, Knight, Garter Principal King of Arms; and setting out on their journey in the beginning of October 1603, they arrived at Stuttgart on the second of November following. The account of this investiture by Ashmole, (*Order of the Garter*, p. 411-416) may strike the reader, at the present pageant-loving period, as realising the most splendid fictions upon the subject. I cannot resist the temptation of selecting a small portion of it. And first, of the dress of the Duke, and of the earlier stages of the proceedings by the noble Ambassador.

“The Elect Duke was most sumptuously habited from head to foot; his hose were ash-colour, and seamless; his breeches, doublet, and sleeves, were of silk prickt, slasht, and fringed, there shining all along through the cut-work, the gilt plate upon which it was wrought; his sleeves were wrought after the manner of a long pretext or senator’s robe, with the finest sort of linen, embroidered with needlework blue; upon his wrists were bracelets of costly gems; upon his fingers gold rings, most exquisitely wrought and inlaid with rubies, diamonds, saphirs, emeralds, and other such like precious stones, casting forth a radiant mixture of divers colours; the collar of his doublet was in like manner of the finest and softest linen, and of a blue amethyst colour, and wrought all about with oylet holes; his cap was of silk, ending in a cone at the top, and girt about with a hat-band of gold and precious stones, especially pearls of a very large size, and also a circle of white plumes erected up towards the top, and bending a little downward at the end. His shoes were likewise of silk, adorned with roses, artificially wrought with precious stones, gold, and pearls; across his middle he had a belt very skilfully wrought, and adorned with a sword appendant to it on the left side, and a dagger (inserted into the belt), the hilt and handle whereof were all wrought about and enamelled with gold and precious stones; his cloak was of black silk, bordered about with several orders or rows of broad gold fringe.

“Not long after, the *Lord Ambassador* SPENCER, from another part, towards the south, came forth out of his chamber, through a little stone gallery, into the hall where the Duke was: there went before him *Sir Gilbert Dethick, Garter*, clad in a long crimson mantle, reaching down to his heels, lined within with white silk, and carrying in both hands a cushen of crimson velvet, upon which were laid the robes and ornaments of the order, as the gold collar of the

order, with the George hanging at it, the blue garter, and the other vestments and ensigns belonging thereunto; and making thrice a low reverence, first to the Sovereign's table, and next to his Highness the Duke, as he drew neer, he gently laid down the cushen with the afore-mentioned ornaments upon the Sovereign's table; in the mean time the Lord Ambassador Spencer, representing the person of the Sovereign, bowing himself to the illustrious Elect Duke, placed himself at his right hand, whom his Highness courteously received, as also Garter King of Arms, taking them by the hand, &c.

As to the order of the proceeding, it was in this manner: first went two trumpeters belonging to the troops of horse, whose trumpets were adorned with silk banners, painted with the *arms of Wirtemberg*, in their proper colours, and after them ten other trumpeters, in the same equipage; next a flute player and a drummer, &c.

After them rode the Knights in a long train, and then the *Sovereign's Ambassador's* retinue of Knights and gentlemen, very splendidly accoutred and adorned; next the chief Peers and Nobles of the dukedom, together with the principal courtiers and chief officers of the Duke's household; after whom rode the Duke's five sons, in the richest and most splendid equipage that could be imagined; at a little distance from them came, very nobly attended, and also accoutred, Garter King of Arms, carrying before him, with both hands, the cushen, upon which lay the ensigns of the foresaid Order; namely, the great collar of the Order, with the image of St. George, in a riding posture, hanging at it, also the garter, wrought with gold and precious stones; he carried moreover the book of the statutes of the Order; next after Garter, came jointly together the *Lord Ambassador SPENCER*, richly glistering with gold and precious stones, and with him the illustrious *DUKE of WIRTEMBERG* himself; so personable, and withall so magnificently attired, that he attracted the admiration of all upon him, some thinking his habit to be Turkish, some Hungaric, some Imperial, others Electoral, others Pontifical; the train of his mantle was held, and carried after, by *Count Lodowick Leostein*.

Thus nobly and magnificently attended, the Duke entered into the church, where, in the midst of the body thereof, he and the Lord Ambassador Spencer, walking upon red cloth, spread for that purpose, they first made obeysance, according as the manner is in England, to the Sovereign's royal stall, all the rest of the company doing the like as they past by; then the Lord Ambassador went to his own stall, placed at the right hand next after the Sovereign's, and seated himself therein, Garter also placed himself in his, and lastly, the Duke possessed his stall on the left hand; as soon as they were seated thus in the church, a loud volley was discharged by 300 musketers," p. 412-414.

The Duke of Wirtemberg having sworn to obey the Statutes of the Order, the account proceeds and ends thus:

All these things being performed, the Lord Ambassador Spencer, and Garter, congratulated the Duke with much respect, and awhile held discourse

with him, and then after a low obeysance made to the Sovereign's stall, they returned towards their several seats, &c. &c.

Sermon ended, the musick was again renewed, which consisted of the voices of two youths clad in white garments, with wings like angels, and standing opposite one to another; so, after a tenor, an *altus*, and a *base* was sung, the organ, and other instrumental musick, together with vocal, went together in consort," &c. "The solemnities in the church being finished, this illustrious company returned to the great hall in the castle, in the same order and pomp as they proceeded thence, the trumpets sounding, and the guns going off.

Dinner time being come, the Duke and Lord Ambassador Spencer, with all their train, went into the great hall to dine, where the preparation and order of the feast was after the manner of *St. George's feast in England*. The Sovereign's table was served with all manner of varieties, as if he had been there present himself, the carver and sewers, and all other officers attending and serving on the knee. Also water was presented by three, that carried the bason, ewer, and towel, with the same obeysance as is used in England, to the Sovereign being present. Water also was presented to the Duke after the custom of Wirtemberg, the like to the Lord Ambassador Spencer, and Garter, to the Dutchess, and the Duke's children," &c.

Likewise the Duke, the Lord Ambassador Spencer, and Garter, had their several tables, as hath been said before, and sate under their several canopies, and at another table sate the Dutchess and her ten children. After exceeding plenty, state, and variety of dishes, there were served all manner of curiosities in paste, as the figures and shapes of several kinds of beasts and birds, as also the statues of *Hercules*, *Minerva*, *Mercury*, and other famous persons. All dinner time, and a pretty while after, the English and the Wirtemberg musick, sitting opposite to one another, these on the Duke's side, the other at the Sovereign's, and Lord Ambassador's side, sung and plaid alternately to one another.

After dinner, certain balls were danced in a long gallery of the castle, towards the Paradise of Stutguardt. This festivity lasted that night and the next day, and afterwards the English guests were conducted to see some of the principal places of the dukedom, as *Waltebuch*, the *University of Tubing*, &c. &c. where they were entertained with comedies, musick, and other delights; and at their return to Stutguardt, were presented with very magnificent gifts, and being to return for England, were accompanied by the Duke as far as *Asperg*, where, with great demonstrations and expressions of amity and affection on both sides, solemn leave was taken." p. 415-16.

On the arrival of Lord Spencer in England, "he was received (says Collins) by his Prince, with particular marks of distinction, for his noble carriage and behaviour in his embassy." His conduct at home, and especially in the Senate, has been not less the subject of commendation. In Arthur Wilson's *Biography of*

James, 1653, folio, the following anecdote is recorded—which took place in 1621:—

“About this time *Spencer* was speaking something in the House that their great ancestors did, which displeased *Arundel*, and he cuts him off short, saying, “*My Lord, when these things you speak of were doing, your ancestors were keeping sheep*”* (twitting him with his flocks, which he took delight in.) *Spencer* instantly replied, “*When my ancestors (as you say) were keeping sheep, your ancestors were plotting treason.*” This hit *Arundel* home, and it grew to some heat in the House, whereupon they were separated, and commanded both out of the House, and the Lords began to consider of the offence. There was much bandying by the court party, to excuse the Earl of *Arundel*, but the heat and rash part of it beginning with him, laying such a brand upon a Peer that was nobly descended, he could not be justified, but was enjoined by the House to give the Lord *Spencer* such satisfaction as they prescribed; which his greatness refusing to obey, he was by the Lords sent prisoner to the Tower, and *Spencer* re-admitted into the House again.

“When *Arundel* was well cooled in the Tower, and found that no power would give him liberty but that which had restrained him (rather blaming his rashness than excusing his stubbornness) his great heart humbled itself to the Lords, betwixt a letter and a petition, in these words:—” &c. p. 163. “Lord *Arundel*, (says the recent Editor of *Collins*) was, in truth, a very proud and insolent man.”

The remainder of the life of this virtuous nobleman, was devoted to his senatorial duties and rural occupations. He was a great defender of the rights of the people against the encroachments of the kingly prerogative; and was once reprimanded by his Royal Patron as being “the chief promoter” of a petition respecting the injury arising from certain titles and dignities of Scotland and Ireland. Consult *Collins*, vol. i. p. 392. From the year 1624, to the time of his death, “he was in most committees on public

* See page 6, ante. There was a tradition that the first Lord *Spencer* could never possess 20,000 sheep; as a mortality would attend them between the 19th and 20th thousand. He is said, however, to have made up his number as near as it could go: namely, to 19,999!



ROBERT, FIRST BARON SPENCER.

Engraving, in the Possession of Earl Spencer, at Althorp.

affairs, a constant promoter and maintainer of the manufactories, trades, and liberties of the realm, an opposer of all arbitrary grants, monopolies, or other indirect practices : and finally, was seasoned with a just tincture of all private and public virtues." He died in 1627 ; having been a widower thirty years. His wife, Margaret, was daughter and coheir of Sir Francis Willoughby, of Wollaton in Nottinghamshire ; by whom he had four sons and three daughters. She died in childbed in 1597. Such a length of widowhood has been justly attributed to his intense affection, and deep respect, for the memory of the deceased. A passage in Jonson's *Entertainment*, described at page xiii. thus alludes to this circumstance :

Who, since THAMYRA did die,*
Hath not brook'd a lady's eye.

This nobleman, says Collins, " was buried in great splendour with his ancestors and Lady at Brington, under a noble monument, &c." The monument is thus minutely described by the recent historian of the county ; premising, that it appears as the *third*, on the left, in the first view seen in Mr. Baker's work. " The Baron is completely cased in a rich suit of plate armour, with helmet plumed and the visor up. On the tassels are blazoned *Spencer*, and seven quarterings. He is girded with a leathern belt, from which was suspended a long strait sword, now loose and displaced.† He has small mustachios but no beard. His head rests on a high cushion ; his feet are on his gauntlets, and beyond them is a talbot sejant Ar. eared S. The lady reclines on two flowered cushions, and over her head is a hood with beaded edge, similar in form, but larger and still more outré than the one described in a previous monument. Her hair is combed back at the sides, and eyed with pearls, but concealed on the forehead by a plain cap rounded in front, and expanding

* "Thamyra (the beloved consort of this nobleman) was the daughter of Sir Francis Willoughby ; she died August 17th, 1597, leaving several children. There is nothing strained or exaggerated in what is here said of Lord Spencer's attachment to his Lady's memory ; for though he survived her nearly thirty years, he took no second wife." *Jonson's Works*, vol. vi. p. 475.

† It generally lies transversely across the bodies, and is of a very considerable weight and length. I take it to have been a mere sword of state.

at the ears. An heraldic counterpane, bearing Willoughby, and the eleven quarterings impaled in the last tomb, is spread smoothly over her body, and folded down to the waist, displaying a plain white vest conforming to the shape, laid in various formal plaits, and finished with a large open ruff. Over the tomb, but completely detached from it, is an arched canopy, supported by four fluted Corinthian columns, with black capitals gilt, and the soffit of the arch decorated with escallops and flowers," p. 97. It should seem from the epitaph—here added—that the noble Lord built the monument during his life; in 1599.

Here lye y'e Bodies of S'r Robert Spencer Knight Baron Spencer Of Wormeleghto' & Margaret his Wife one of y'e daughters & Coheires of S'r Francis Willoughby of Wollato' in y'e Co : of Notting. Knight. who had issue 4 Sonnes and 3 daughters Viz. 1. John Spencer Esq who died at Blois in France without Issue : 2. William Lord Spencer who married y'e Lady Penelope Eldest daughter of Henry Earle of Southamp. 3. Richard Spenc'r Esq. 4. S'r Edward Spencer of Boston in y'e Co : of Midd. Knight Who married dame Mary Widow of S'r Willia' Reade of Aust-erley in y'e same Co : Knight. 1. Mary married to Sir Richard Anderson of Penley in y'e Co : of Hartford Knight. 2. Elizabeth Married to S'r George Fane of Buston in y'e Co : of Kent. Knit Who died without issue. 3. Margaret who died unmarried Which Robert Lord Spencer dep'ted this life y'e 25 Octob'r An^o Dⁿⁱ 1627 and Margaret his wife y'e 17 of August 1597. Robert Lord Spencer built this monume't in his life An^o 1599.

The first Baron Spencer was succeeded in his title and estates by his second son WILLIAM; his eldest son, John, having died at Blois,* in France, about sixteen years before the death of his father. Of the SECOND BARON SPENCER, who was created Knight of the Bath in 1616, and had served in three Parliaments, little is known and preserved: although Collins tells us,

* His son was one of the principal characters who figured in the entertainment, or masque, described at page xiii, ante; thus:

His sonne his heire; who humbly bends
Lowe, as is his father's earth.

‘ Here the Satyre fetcht out of the wood, the Lord Spēcers eldest sonne, attirde, and appointed like a huntsman.”

upon the authority of his epitaph, that “ he inherited his father’s conduct, as well as his honour and estate.” He enjoyed his dignities but a short time; dying in the year 1636, and in the 46th of his age. He married into the noble family of the Wriothesleys, espousing PENELOPE eldest daughter of Henry Wriothesley, third EARL of SOUTHAMPTON. There is a whole-length portrait of the second Lady Spencer, by Vandyke, in the Long Gallery. On the death of her Lord, she was pregnant with her thirteenth child; having had six sons and seven daughters by him. “ She remained a widow (says Collins) one-and-thirty years, leaving a very shining character for her constancy of mind, prudent conduct, unaffected piety, and love to her deceased Lord.”

The tomb of the second Lord and Lady Spencer, in the north chapel of Brington church, is the most splendid specimen of monumental sculpture within those precincts. It was executed under the superintendence of the celebrated statuary *Nicholas Stone*, and intended as a memorial of the affection of the widow for her deceased Lord. Lady Spencer was at the expense of the monument; and although the sum received by the artist (600*l.*) was the largest sum received by him for any of his works, yet (says Walpole) “ neither of the figures are from his own chisel; but an artist, of the name of *John Hargrave*, executed the Baron for 14*l.*, and another, of the name of Richard White, executed the Baroness for 15*l.*” * The figures (says Mr. Baker) “ are placed recumbent on a low table or altar, raised upon a large basement table, under a canopy supported by eight black Corinthian pillars, with white capitals. The Baron is in ermined robes of state, very tastefully disposed. He is bare-headed, with curling hair, mustachios, and forked beard; a large embroidered frill is round his neck, and a long sword at his side. A veil encircles the crown of the Lady’s head, and falls behind her shoulders, concealing her hair in front, and displaying it in ringlets at the sides. To a pearl necklace is attached a long pendant, with corresponding ear-drops. Her mantle is lined with ermine,

* The tomb was finished in 1638; and Stone died in 1647. The same statuary also executed the monument of their relation, SPENSER the poet, for which the Countess of Dorset paid him 40*l.* *Walpole’s Anecdotes of Painters in the reign of James I.* vol. ii. p. 29-31. *Works*, vol. iii. p. 169. Two heads of Nicholas Stone, medallion-wise, are prefixed to the account of his works.

and on the rich border round the top, is a collar of S S. Her vest, which has embroidered ruffles at the wrists, is slightly drawn up under her arms, and flows in graceful folds to her feet." * In point of *execution*, I have little or no hesitation in affirming, that this is one of the most beautiful monuments, in every respect, of the period of its completion.

I return to the personal history of the proprietors of Althorp; and at the mention of the THIRD Lord Spencer, FIRST EARL of SUNDERLAND, can hardly help exclaiming, in the language of his great contemporary, Milton—

O FAIREST FLOWER, no sooner blown but blasted,

Summer's chief honour.†

The widely extended reputation of the Spencers, added to the shining personal virtues of HENRY—eldest son of the pair whom we have just consigned to their splendid tomb—was deemed amply sufficient by Charles to call up the family to the rank of an EARL-DOM. Henry was the first of that family to receive the title of the EARL of SUNDERLAND. His career was short, but glorious. Every thing that belongs to him seems to bear the stamp of splendid romance. His early and illustrious marriage with Dorothy Sidney, daughter of the second Earl of Leicester—which was celebrated midst the classic groves of Penshurst,‡ when the bride and bride-

* See *History of the County of Northampton*; pt. i. p. 98. The Latin epitaph upon this Noble Couple (too long for insertion here) may be seen in the work just referred to.

† *Poems on several Occasions.*

‡ These "classic groves," as well as the above FAIREST ORNAMENT of them, have been immortalised by the muse of *Waller*. I select the commencement only of his lines upon Penshurst, and add the whole of his eulogy upon Sacharissa, or the first Countess of Sunderland.

AT PENS-HURST.

While in the Park I sing, the list'ning Deer,
Attend my passion, and forget to fear.
When to the beeches I report my flame,
They bow their heads as if they felt the same.

&c. &c. &c.

ANOTHER.

Had SACHARISSA liv'd when mortals made
Choice of their deities, this sacred shade

groom had each scarcely attained their nineteenth year — the beauty and celebrity of the bride:—the warmth and constancy of their attachment:—the close attendance of Lord Spencer in Parliament, on his coming of age:—the part which he chose in the unhappy times wherein his lot was cast:—his first bias towards the popular side, and his subsequent and unalterable attachment to his Sovereign . . . to whose cause his heart, hands, and property, were devoted without limit or restraint . . . his zeal, his courage, his generosity as a soldier—and above all, his death (which, says Burke, “ canonises and sanctifies a character”) at the fatal battle of *Newbury*, when the deceased was only twenty-

Had held an altar to her power, that gave
The peace and glory which these alleys have :
Embroider'd so with flowers she had stood,
That it became a garden of a wood.
Her presence has such more than human grace,
That it can civilize the rudest place :
And beauty too, and order can impart,
Where nature ne'er intended it, nor art.
The plants acknowledge this, and her admire,
No less than those of old did Orpheus' lyre.
If she sit down, with tops all tow'rd's her bow'd,
They round about her into harbours crowd ;
Or if she walk, in even ranks they stand,
Like some well-marshall'd and obsequious band.
Amphion so made stones and timber leap
Into fair figures, from a confus'd heap :
And in the symmetry of her parts is found
A power like that of harmony in sound.

Ye lofty beeches, tell this matchless dame,
That if together ye fed all one flame,
It could not equalize the hundredth part
Of what her eyes have kindled in my heart !
Go, boy, and carve this passion on the bark
Of yonder tree, which stands the sacred mark
Of noble Sidney's birth ; when such benign,
Such more than mortal-making stars did shine ;
That there they cannot but for ever prove
The monument and pledge of humble love :
His humble love, whose hope shall ne'er rise higher
Than for a pardon that he dares admire.

Waller's Poems, 1711. 8vo. p. 95-98.

three years of age—these, and very much more, of which there is no room for the insertion, have thrown a halo of glory round the head of the first Earl of Sunderland. Accordingly the reader will be pleased to complete this rough, rather than faithless sketch, of so high a character, by perusing the fruitful pages of *Lloyd*, *Clarendon*, and *Sidney*, from which Collins (the greater part of whose account has furnished Mr. Lodge with his own admirable epitome of *Sunderland's Life*—)* has gleaned the materials for his *Peerage of England* of this period. It is only necessary to add, that the body of this incomparable young nobleman was carried to Brington church, and entombed among those of his ancestors.

The first Lord Sunderland received his tuition under the guardianship of the *Earl of Southampton*, the well-known patron of Shakspeare; and it is more than possible that a *selected* copy of that poet's entire works, first published in 1623, might have graced the book-shelves at Althorp, at the period of which we are speaking; especially as this gallant young nobleman was much addicted to literary pursuits, even at college, in his early youth. His widow, the *SACHARISSA* of *Waller*, has been celebrated for her worth as well as her personal charms.† She

* *Portraits of Illustrious Characters*. The portrait of the Earl in question, here published, was taken from the original in the Gallery at Althorp. But the present Lord Spencer had first caused a private plate to be engraved, by Bouquet, with which he has been pleased to allow me to enrich the pages of this work. The OPPOSITE PLATE will not therefore fail to be among the most interesting in the volume. There is an old copy of the head and shoulders only, which used to be in the Gallery at Althorp.

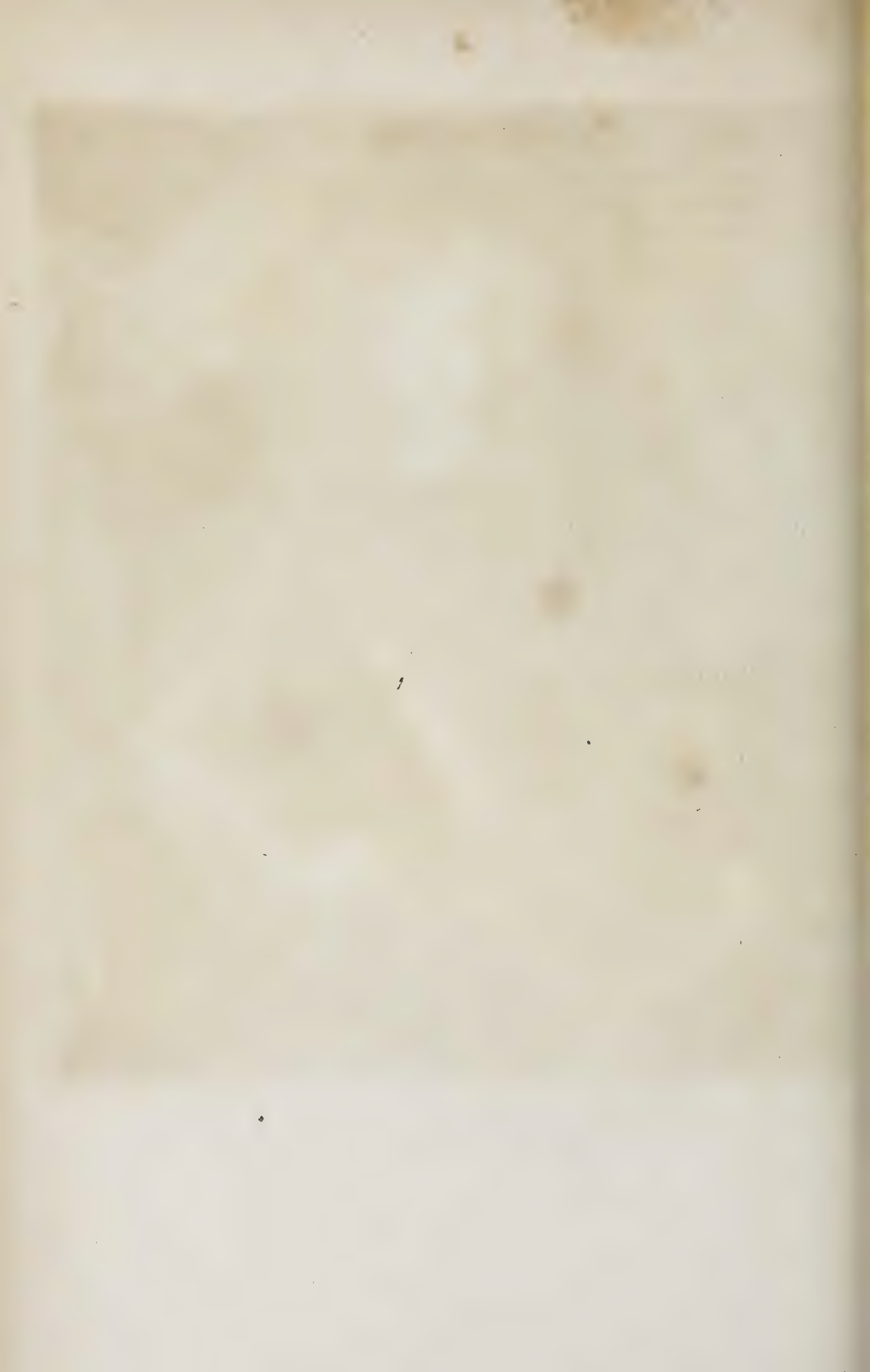
† “ This truly amiable lady, who affected retirement, and was never vain of that beauty which has rendered her fame immortal, was celebrated by Waller under the name of *SACHARISSA*. When she was far advanced in years, and had outlived every personal charm which had inspired the poet in his youth, she asked him in raillery, “ When he would write such fine verses upon her again?” “ Oh, madam, (said he) when your ladyship is as young again.” *Granger*; vol. ii. p. 383. *Edit.* 1804. It is well observed, in the note here, that the repartee would have been better, if Waller had said, “ When we are *both* young again.” Fenton, in his *Observations upon Waller*, speaking of the name of *Sacharissa*, says, that it “ recalls to mind what is related of the Turks, who, in their gallantries, think *sucar birpara*, i. e. *bit of sugar*, the most polite and endearing compliment they can use to the ladies.” *Ibid.* Waller's letter



Bequet Sc.

HENRY SPENCER,
FIRST EARL OF SUNDERLAND.

From an Original Portrait in the Gallery at Althorp.



survived her husband about forty years, and became a second time a widow, having married, in 1653, Robert Smythe, Esq. of Bounds, in the parish of Bidborough, in Kent, son and heir of

“To my Lady *Lucy Sydney*, upon the marriage of my LADY DOROTHY, her sister, to my LORD SPENCER”—“will without doubt (says the Editor of the best edition of Waller’s poems in 1711, 8vo.) be an entertainment to the Publick, the writer and the occasion being both very extraordinary.” The letter in question runs thus :

“Madam ; In this common joy at *Penshurst*, I know none to whom complaints may come less unseasonable than to your Ladyship, the loss of a bedfellow being almost equal to that of a mistress ; and therefore you ought at least to pardon, if you consent not to the imprecations of the deserted, which just heaven no doubt will hear. May my LADY DOROTHY, if we may yet call her so, suffer as much, and have the like passion for this young Lord, whom she has preferred to the rest of mankind, as others have had for her ; and may this love, before the year go about, make her taste of the first curse imposed on womankind ; the pains of becoming a mother. May her first-born be none of her own sex, nor so like her, but that he may resemble her Lord as much as herself. May she that always affected silence, and retiredness, have the house filled with the noise and number of her children, and hereafter of her grand-children ; and then may she arrive at that great curse so much declin’d by fair ladies, old age ; may she live to be very old, and yet seem young ; be told so by her glass, and have no aches to inform her of the truth ; and when she shall appear to be mortal, may her Lord not mourn for her, but go hand in hand with her to that place, where we are told there is neither marrying nor giving in marriage ; that, being there divorced, we may all have an equal interest in her again. My revenge being immortal, I wish all this may also befall their posterity to the world’s end, and afterwards.

“To you, Madam, I wish all good things, and that this loss may in good time be happily supplied, &c. Madam, I humbly kiss your hands, and beg pardon for this trouble, from your Ladyship’s most humble servant, E. WALLER.” p. xv.

The finest print of the FIRST COUNTESS of SUNDERLAND is that by *Lombart*, from the well-known picture of *Vandyke*. It represents her pointing to some withered branches of a tree, in a vase, being probably an allegorical allusion to the death of her lord ; and is full of sweetness and lady-like expression. Waller, who had also an original portrait of her, at his house near Beaconsfield, has honoured it by the following verses :

On my Lady DOROTHY SIDNEY’S Picture.

Such was Philoclea, such Musidorus’ flame ;
The matchless Sidney, that immortal frame
Of perfect beauty, on two pillars plac’d :
Not his high fancy could one pattern grac’d

Sir Thomas Smythe; and had by him Robert Smythe, governor of Dover Castle in the reign of Charles II. She was buried in the same tomb with her first husband, in 1683-4. Her second match appears to have been rather from necessity than choice. "When she had the hard fortune to lose her beloved Lord, she entertained no thoughts of marriage for a considerable time, living retired; a rare example of all Christian virtue; her house (as Lloyd observes) being a sanctuary to the loyal sufferers, and learned clergymen—'till finding the heavy load of house-keeping too troublesome, she thereupon went to her father at Penshurst, and with his consent took to her second husband," &c. *Collins*; vol. i. p. 406.

It was during the infancy of the second Earl of Sunderland, namely, in June, 1647, that Althorp was doomed to be the spot in which the unfortunate CHARLES I. received the first intelligence of the approach of those pursuers, from whose hands he never escaped until his life had been laid down upon the scaffold. Thus this place, which had been graced with the festivities given in honour of the visit of the Queen-mother (see p. xiii. ante,) was doomed to be the scene from which the ROYAL SON was hurried to a premature grave. Charles arrived at *Holdenby*, the then residence of his son the Duke of York (and which had been purchased for himself by his mother, Queen Anne, when

With such extremes of excellence, compose,
Wonders so distant in one face disclose:
Such cheerful modesty, such humble state,
Moves certain love, but with a doubtful fate,
As when, beyond our greedy reach, we see
Inviting fruit on too sublime a tree.
All the rich flowers through his Arcadia found,
Amaz'd we see in this one garland bound.
Had but this copy, which the artist took
From the fair picture of that noble book,
Stood at Kalanders, the brave friends had jarr'd;
And, rivals made, th' ensuing story marr'd.
Just nature, first instructed by this thought,
In his own house thus practis'd what he taught:
This glorious piece transcends what he could think,
So much his blood is nobler than his ink.

he was Duke of York) in the latter end of May, 1647, in company with the Parliamentary Commissioners. This occurred upon his return from the north, after he had been regally entertained at Nottingham and Leicester. "Being arrived at Holmby, (says Herbert) very many country gentlemen, gentlewomen, and others of ordinary rank, stood ready there, to welcome the King, with joyful countenances and prayers." *Memoirs; reprinted in* 1813. 8vo. p. 15.

I have already observed that the boundaries of the *Holdenby* and *Althorpe* estates were only divided by the high road; and that the mansions, as they now exist, are about two miles apart. "The King," (continues Herbert) "every Sunday sequestered himself to his private devotions, and all other days in the week spent two or three hours in reading, and other pious exercises: at other times, for recreation, would, after meals, play a game at chess, and for health's sake, walk oft in the garden at Holmby, with one or other of the Commissioners. And in regard there was no *bowling green* then well kept at Holmby, the King would sometimes ride to *Harrowden*, a house of the *Lord Vaux's*, about nine miles off, where there was a good bowling green, with gardens, groves, and walks, that afforded much pleasure. And other whiles to *Althorpe*, a fair house, about two or three miles from Holmby, belonging to the Lord Spencer, now *Earl of Sunderland*, where also there was a green well kept." . . . "His Majesty being one afternoon at Bowles in the green at *Althorpe*, it was whispered amongst the Commissioners, who were then at bowls with the King, that a party of horse, obscurely headed, was marching towards Holmby; and for no good it was presumed, in regard neither the Commissioners nor *Colonel Graves*, who kept the guard at Holmby and was an officer in the army, nor the Commissioner's servants, had the least notice of it from any officer, or other correspondent in the army. Whereupon the King, so soon as he was acquainted with it, immediately left the Green, and returned to Holmby," &c. It is well known that this marauding party was headed by "Joyce, a Cornet in Colonel Whaley's regiment, and his business was to speak with the King." "From whom?" said they; "From myself," said he: at which they laughed. "It's no laughing matter," said Joyce.

p. 17-25-27. The sequel but too strikingly proved that it was *any thing* but a “laughing matter.” The conduct of Joyce was brutal and insolent to his royal master.* From Holmby, Charles was conducted to Hampton Court and Carisbrook Castle, and from Carisbrook Castle back again to Whitehall. The issue is but too well known. I return to the inmates of Althorp.

The date of the birth of ROBERT, SECOND EARL OF SUNDERLAND, is unknown; but this nobleman was chosen Ambassador to Madrid and Paris in 1671, and 1674; when he had probably not

* Yet Lord Clarendon says, that “Joyce, saving the bluntness and positiveness of the few words he spoke, behaved himself not rudely.” *Hist. of the Rebellion*, vol. iii. pt. i. p. 82. *Edit. Oxford*, 1819, 8vo. With the greatest deference to this illustrious authority, I suspect that the materials, upon which he has grounded his account of the above transaction, are not quite so correct as those which appear in Whitlocke and Herbert; upon the former of which, exclusively, Hume relies. But Herbert was *in attendance* upon the King. Joyce first made a violent and ineffectual attempt to speak to Charles, by coming in the night time with “a cockt pistol in his hand.” His Majesty was asleep; but “the noise was so loud as it seems awakened his Majesty, for he rung his silver bell, &c.” Charles sent word that he would not see Joyce till the morning: “which being told the Cornet, he huff’d; but seeing his design could not be effected in the night, he retired,” &c. The next morning Joyce renewed his attempt to get the Commissioners returned back to the Parliament, and Charles to be removed. “By whose appointment?” said the King. As to that, the Cornet had no answer. The King then said, “by your favour, Sir, let them have their liberty, and give me a sight of your instructions.” “That (said Joyce) “you shall see presently; and forthwith drawing up his troop into the inner court, as near as he could unto the King, “these, Sir,” (said he) are my instructions.” The King took a good view of them, and finding them proper men, and well mounted and armed, smilingly told the cornet, “his instructions were in fair characters, legible, without spelling.” *Memoirs*, p. 31. This reminds us, upon a smaller scale, of the masterly stroke of policy recorded of Cardinal Ximenes—in enforcing ultra political reasons.—See *Robertson’s Charles V.* vol. v. p. 43, 8vo. Lord Clarendon says that “Joyce only shewed his Majesty his pistol,” upon replying to the question of authority on which he acted. This would, if possible, have been more insulting, and less imposing and efficacious. Herbert’s account is full and minute—and seems to justify the above epithets of “brutal and insolent.” The whole measure of the surprisal originated with Cromwell, and the Commissioners shewed the virtues of “passive obedience,” to a miracle. I cannot help entertaining a suspicion that there was a second, or intermediate plan, between the Commissioners and Joyce, to surprise Charles at *Althorp*.

long turned his thirtieth year. It was at this period that Althorp began to be adorned and enriched by those paintings obtained chiefly from the continental travels of its noble proprietor. It is thus that the place is spoken of in 1669, by Count Lorenzo Magalotti, who travelled with the Grand Duke Cosmo III. in that same year :

“ After taking a view of *Honby*, we entered into a park, separated by palisades from the adjacent territory, belonging to the *Villa of Althorp*, a seat of my *Lord Robert Spencer, Earl of Sunderland*, who had given his Highness repeated and pressing invitations to visit him there. Before he reached the villa, his Highness was received and escorted by the said Earl, who was anxiously expecting his arrival. Immediately on alighting, he went to see the apartments on the ground floor, from which he ascended to the upper rooms, and found both the one and the other richly furnished. His Highness paid his compliments to my Lady, the wife of the master of the house, and daughter of my *Lord George Digby, Earl of Bristol*, by whom the Earl had three children, one son and two daughters; and when he had spent some time in this visit, the hour of dinner arrived, which was splendid, and served in the best possible style. At table, his Highness sat in the place of honour, in an arm-chair, he having previously desired that my Lady, the wife of the Earl, might be seated in a similar one; the Earl also was obliged by his Highness to take his place close to him, the gentlemen of his retinue sitting separately upon stools. When dinner was over, his Highness was conducted through the other apartments of the mansion, all of which were sumptuously furnished; and having observed the manner in which one apartment communicated with another, he went down into the garden, in which, except some ingenious divisions, parterres, and well arranged rows of trees, there is little to be seen that is rare or curious; as it is not laid out and diversified with those shady walks, canopied with verdure, which add to the pleasantness of the gardens of Italy and France, but of which the nature and usage of this country would not admit.

“ This villa is built at the bottom of a valley, surrounded by beautiful hills, clothed with trees. To get into the court (which

is situated betwixt two large branches of the building that bound two of its sides which correspond with each other as to their shape and style of architecture, and have betwixt them the principal part of the house which is in front) we ascend a bridge of stone, under which is to run the water, which will collect in great abundance from the springs that issue from the surrounding hills. The whole of the edifice is regularly built, both as to its exterior and interior, and is richly ornamented with a stone of white colour, worked in the most exquisite manner, which is dug from a quarry at *Weldon*, fourteen miles distant. If they could take off a certain natural roughness from this stone, and give it a polish, it would not be inferior to marble. The ascent from the ground floor to the noble story above, is by a spacious staircase of the wood of the walnut tree, stained, constructed with great magnificence; this staircase, dividing itself into two equal branches, leads to the grand saloon, from which is the passage into the chambers, all of them regularly disposed after the Italian manner, to which country the Earl was indebted for a model of the design, and it may be said to be the best planned, and best arranged country seat in the kingdom; for though there may be many which surpass it in size, none are superior to it in symmetrical elegance." *Travels of Cosmo III. Grand Duke of Tuscany, through England, in 1669.*; p. 248-250. edit. 1821.

About five years afterwards, Althorp was first visited by the famous JOHN EVELYN, whose description of it may be not less interesting than the preceding:—"I went to see my Lord Sunderland's seat at Althorp, four miles from the ragged towne of Northampton (since burned, and well rebuilt.) Tis placed in a pretty open bottome, very finely watred and flanked with stately woods and groves in a parke, with a canall, but the water is not running, which is a defect. The house [is] a kind of modern building, of free-stone; within, most nobly furnished. The apartments very commodious, a gallerie and noble hall, but the kitchen being in the body of the house, and a chapel too small, were defects.* There is an old, yet honorable gate house, standing awry, and outhousing meane, but design'd

* These are seen, to the left of the house, in the view in Cosmo's Travels.

to be taken away. It was moated round after the old manner, but it is now dry, and turfed with a beautiful carpet. Above all, are admirable and magnificent, the severall ample gardens furnished with the choicest fruite, and exquisitely kept. Greate plenty of oranges and other curiosities. The parke full of fowle, especially hernes; and from it a prospect to Holmby House, which being demolished in the late civil warrs, shews like a Roman ruine, shaded by the trees about it, a stately, solemn, and pleasing view." *Evelyn's Memoirs*, vol. i. 478.

From that period, till the death of Lord Sunderland in 1702, Evelyn continued a constant visitor, and was a most welcome guest, at Althorp. The intimacy between him and its noble proprietors was of the most unreserved and confidential kind; and both the Countess of Sunderland and the Countess of Bristol* her mother, relied upon his judgment, and were influenced by his advice, upon all matters of importance. In the year 1688, Evelyn thus describes his visit to Althorp—which proves that no small pains were taken to make his journey thither in every respect comfortable :

* Lady Bristol was the wife of the famous Earl of Bristol (of whom, in the ensuing pages) and sister of the unfortunate Lord Russell. She was, therefore, aunt to William, first Duke of Bedford. As a confirmation of the intimacy between her and Evelyn, I present the reader with a transcript of an original letter from her in the possession of Mr. Upcott—unimportant in itself, but confirmative of the familiar manner in which they treated each other:

"Monday Night, 20th Jan. 1689-90.

MR. EVELING,—I send this to thanke you for y^e favour you did me this morning, and hope you gott noe Cold, if it may not be prejudiciall to your healthe w^{ch} I preferr before any thing in y^e world, and if yo^r: occasions will p^rmit, I should be very glad, you could be at y^e House of Comōns dore too morrow, y^t you may vnderstand w^t is done in y^e Act of Indemnitye, for since I saw you, I am told there will be a great debate vpon it, and as you come frō thence, be pleased to eate a bitt of mutton wth me and y^r: good friend Mr. Briscawen, you will be extreamlye welcome and give great satisfaction to me, to vnderstand w^t is past. I will stay till two of the clock to receive y^t satisfaction, beleive this truth that I am wth a most sincere heart,

yo^r: most faithful and

affectionate freind to comand,

"I went to Althorp, in Northamptonshire, 70 miles. A coach and four horses took up me and my sonn at White Hall, and carried us to Dunstable, where we arrived and dined at noone; and from thence another coach and six horses carried us to Althorp, four miles beyond Northampton, where we arrived by seven o'clock that evening. Both these coaches were hired for me by that noble Countesse of Sunderland who invited me to her house at Althorp, where she entertained me and my sonn with extraordinary kindness." *Memoirs*, vol. i. p. 651.

At the end of the year 1693, a shock of an earthquake was felt at Althorp. "The 8th of this month" (October) says Evelyn, "Lord Spencer wrote me word from Althorp, that there happened an earthquake the day before, in the morning, which though short, sensibly shook the house. The Gazette acquainted us that the like happened at the same time, half-past 7 at Barnstaple, Holyhead, and Dublin. We were not sensible of it here."

Thus much respecting the HOUSE: a word now respecting its noble Owners. The character of Robert, Second Earl of Sunderland, is too well known in the annals of political history to render an elaborate account of it necessary in the present place. I believe that his heartlessness and apostasies were too glaring even for the ingenuity of an *Apologist*: and, accordingly, he seems to be

. damned to everlasting fame

by the abuse of those talents, which, great by nature, and improved by education,* and constant intercourse with the most

* Dryden dedicated his *Troilus and Cressida* to this same nobleman; whom the recent editor, (Sir Walter Scott) of that Poet's works, designates as "being a Tory under the reign of Charles, a Papist in that of his successor, and a Whig in that of William, and a favourite minister of all these monarchs. He was a man (continues the Editor) of eminent abilities; and our Author shews a high opinion of his taste, by abstaining from gross flattery which was then the fashionable style of dedication." It is, perhaps, difficult to say what was considered as "gross flattery" in the time of Charles II.: but Dryden does not scruple to observe that "he would say without flattery, he (Lord Sunderland) had all the depth of understanding that was requisite in an able statesman, and all that *honesty* which commonly is wanting; that he was brave without vanity, and knowing without positiveness; that he was loyal to his prince, and a lover

illustrious characters of the day, might have been directed to the noblest of purposes. A Tory under Charles, a suspected Papist under James, and a professed Whig under William—distrusted and hated, in turn, by Tory, Papist, and Whig—he seemed to be, like the Zimri of Dryden,

. every thing by starts, and nothing long.

His wealth, and the great respectability of his ancestors, added to his naturally brilliant parts, smoothed his way to the highest places in power; and he might have long held the reins of government in his hands as a popular and powerful Premier. But his example proves the indelible disgrace attendant upon a career commenced in duplicity, and terminated by an utter disregard of all honourable engagements. There have been few greater *political sinners* than the second Earl of Sunderland; who required a more than usual share of domestic virtues to redeem the profligacy of his public life.* In 1687, Lord Sunderland

of his country; that his principles were full of moderation, and all his counsels such as tended to heal, and not to widen, the breaches of the nation; that in all his conversation there appeared a native candour, and a desire of doing good in all his actions." A little onward, we read thus. "Will your Lordship give me leave to speak out at last? and to acquaint the world, that from your encouragement and patronage, we may one day expect to speak and write a language, worthy of the English wit, and which foreigners may not disdain to learn? Your birth, your education, your natural endowments, the former employments which you have had abroad, and that which, to the joy of good men, you now exercise at home, seem all to conspire to this design: the genius of the nation seems to call you out, as it were by name, to polish and adorn your native language, and to take from it the reproach of its barbarity." *Dryden's Works*, vol. vi. p. 233, 236: edit. 1821. As the Earl of Sunderland was a Tory, when Dryden published his *Absalom and Achitophel*, two years after the publication of the *Troilus and Cressida*, he of course escaped being introduced into that strongly satirical poem; but if Dryden had published something of the kind in the reign of William III. after Sunderland had been a Tory, Papist, and Whig, it is difficult to conceive how he would have escaped the severest castigation of the poet.

* The reader may consult the pages of Sir *William Temple*, *Burnet*, and *Collins*; and, latterly, the brief but masterly summary of Lord Sunderland's character by Mr. Lodge—attached to *Portraits of Illustrious Characters*. A few words only need be submitted in this place. "Burnet," says Mr. Lodge, "is the only writer who has endeavoured to find excuses for the frightful faults

was made a Knight of the Garter, by James; and, in return for that Monarch's mark of distinction, he strove to bring about those measures which compelled him to abdicate his throne, and which brought about the Revolution of 1688.

The latter years of the reign of William witnessed the last struggles and the final dismissal of Lord Sunderland; not, however, before the mansion of Althorp had been lighted up by the sunshine of another ROYAL VISIT. In the year 1695 William spent not less than a week at Althorp.* He came there direct from Newmarket; and during his stay (says Mr. Baker) "an immense concourse of the nobility, gentry, and principal inhabitants of the county, resorted to pay their respects to him." Evelyn says, "he was mightily entertained at Althorp." *Memoirs*, vol. ii. p. 50.† In the year 1697, William was compelled, reluctantly, to dismiss his favourite minister; and there is good reason to think, that the solitude of Althorp (which, in the virtuous minds of his ancestors, produced other and better fruits) begat those reflections which probably hastened his dissolution.‡

of this Nobleman's conduct." Yet Burnet allows that "Lord Sunderland changed sides after, with little regard either to religion or the interest of his country. He had, indeed, (continues Burnet) the superior genius to all the men of business that I have yet known." *Hist. of his Own Times*, vol. i. 354. James II. (in the *Memoirs of his own Life published by Macpherson*) called him "the most mercenary man in the world"—having not only a pension from the Prince of Orange, but one also from the King of France. His conduct to the Duke of Monmouth was a masterpiece of the most detestable and complex treachery. And in regard to James himself, it is certain that he secretly agitated and matured those measures, which led to that monarch's abdication: although he must not be supposed to be a sharer in the "glory" of the Revolution of 1688.

* Baker; p. 111. Lord Spencer informs me that he remembers an old woman, living upon the premises, and belonging to the establishment, who told him that she had a perfect recollection of this visit—and especially of the body guard of King William, being drawn up in the square, before the house, with drawn swords.

† In the same breath, almost, he adds:—"I din'd at Lord Sunderland's, now the greate favourite and underhand politician, but not adventuring on any character, being obnoxious to the people for having twice changed his religion." *Ibid.*

‡ It was during his last retreat at Althorp, that Lady Sunderland wrote thus to Evelyn—in reply to a letter from him respecting an application to the King,

From the recent publication of the *Correspondence of Charles Talbot, Duke of Shrewsbury*,* by that distinguished historian and biographer the Rev. Mr. Archdeacon Coxe, we are enabled to ascertain some few further particulars of the close of Lord Sunderland's political life. Never was there a more powerful instance of "the ruling passion strong in death" than that which is afforded by the latter days of the nobleman in question. The Earl of Sunderland panted to the very last for place and power; and whatever might have been his confessions to his wife, or the philosophical turn of resignation given to his privacy and retirement, yet it now appears, that, as late as the year 1700, he came up again to town, with strongly renewed hopes of admission into the ministry:—notwithstanding he had told his most confidential friend, Mr. Vernon,† more than two years before—on the eve of

in favour of a friend, to obtain a medical professorship at Oxford. The letter is dated from *Althorp, Sept. 31, 1698*: "To this matter you desire, I cant see any way proper for me or my Lord to medle in it, he is now settled in this place *out of all busines*, nether writes to y^e king nor medls with any thing. So y^t it would be very improper for him to apear in this request." Yet they were then gay at Althorp. She says "she has had so much company, she has scarce had time to wryte 3 lines. She concludes by beseeching him to "pray for her as he had often promised."

* *Private and Original Correspondence of Charles Talbot, Duke of Shrewsbury, with King William, the Leaders of the Whig party, and other distinguished Statesmen, &c. London, 1821. 4to.*

† This letter, with its introductory prefix, is well worth submitting to the reader's particular attention. "The extraordinary incident, which the principal actor thus briefly imparts, is detailed, with all its concomitant circumstances, in a letter from Mr. Vernon to the Duke of S., dated Dec. 27th, Jan. 6th, 1697-8.

"I make the more haste to acknowledge the honour of your grace's letter of the 25th, because I would not delay acquainting you, that my Lord Sunderland would not stay to be addressed from court, and, therefore, last night, he delivered up his key and staff. He was with the King about a quarter of an hour before the cabinet sat, and when he came out of the closet, he took me down to his lodgings, and said, he had pressed the King he might resign, not being able to bear any longer the life he had led. That the King did not think fit he should leave his key there, but gave him leave to put it in my hands, which he accordingly did, *cutting it off from his side.*

"When I came up stairs again, I found those were not the directions, but what he would absolutely do; for the King would not have the key thus

his departure for Althorp—that “THERE WAS NO RACK LIKE TO WHAT HE SUFFERED!”—a frightful picture of the fruits of insincerity and apostasy.

The year following the preceding declaration to his friend, Lord Sunderland wrote to the minister, the Duke of Shrewsbury—between whom and his correspondent a strong personal intimacy seems to have subsisted—that “at Althorp and at Kensington, he should always be of the same mind.” *Correspondence*, &c. p. 527. And in the following month, he comforted himself with this avowal to the same noble correspondent: “I can say, with exact truth, for five or six years, that I have had the honour to be near the King, I have assisted the party I joined with, and every individual man of the party, according to my dealing with them, to the best of my understanding; but if nineteen things are done, and the twentieth remains undone, though it is impossible, you know how it is; and yet my politics are not changed, nor shall they, no more than the sincerity with which I am, and will for ever be,” &c. p. 535.

In the month of June ensuing, Lord Sunderland writes again to the Duke, and says, that he “intends going to Althorp next

delivered, much less through my hands, and when the cabinet was up, I was sent to him to *Erles Court* [the seat of his friend Mr. Guy], to desire he would take his key again, but he would not endure to hear of it. I begged only he would suspend his resolution ’till next day, that he had spoke to my Lord Chancellor, who had not then been then present at council, acquainting him, that the King had told it to my Lord Orford, who very much disapproved of what he had done. He was unalterably fixed to hear no more of it, and never to meddle with that, or any other public employment. I put him in mind that he would give contrary advices, to those who were as uneasy in their employments, as he might be; and since he did it in consideration of the King’s service, whether the same considerations ought not to prevail on him when the King found himself in such distress, by being forsaken of those, whom he placed the greatest confidence in, and I hope whatsoever disgusted him might be made easier. He said it was not on account of the Parliament only, that he came to this resolution; for he had otherwise led the life of a dog, having done all that was in his power for the service of a party, whom he could never oblige to live easily with him, or to treat him with common civility. He came out with one expression, which I shall never mention, but to your grace—that there was NO RACK LIKE TO WHAT HE SUFFERED, by being ground as he had been, between Lord Monmouth and Lord Wharton.” p. 510, &c.

week, and designs to be there all winter, and never more to trouble himself, or any body else, with public business"—and from the sequel, he seems to have solaced himself with carrying thither the kind remembrances of his friends, and the approbation of his sovereign. That William adhered to him to the very last, is most certain; and that the Duke of Shrewsbury visited Althorp in 1699, with the hope of getting him again into the cabinet, seems also certain—from the pages (586, &c.) of the work last referred to. He however came up to town, under the alleged excuse of marrying his son to the Duke of Marlborough's second daughter; with an intimation, on the part of the Duke, then Lord Marlborough, that "the King had said to him [the Duke] that he thought it would be proper for him to come to London." Whereupon he "prays the Duke to assure His Majesty that he should always obey his commands"—p. 592: and this, with the view of the RACK before him . . . upon which he had suffered such tortures!

It seems certain (from this publication) that the famous Lord Somers, then Chancellor, had long looked upon Sunderland with a suspicious eye: but even the removal of that great man from power, could not facilitate measures which were likely to lead to the reinstatement of Sunderland. One more querulous and jesuitical letter was written by Sunderland, to the Duke of Shrewsbury—dated *Althorp*, Nov. 1699—and another from the same to the same, dated *London*, Feb. 1700; but, says Mr. Coxe, "Sunderland was too much disliked and suspected by the Whigs, to gain their attention to any proposal, of which he was the author." p. 614. Yet the King "again recurred to Sunderland, and earnestly required his presence at court. But the veteran statesman (says Mr. Coxe) was now himself discouraged from all farther interference; and to avoid the blame of having recommended such measures, as his royal master was disposed to adopt, he positively declined to obey the order, though several times repeated, and finally by a letter in the King's own hand. This conduct (continues the same writer) is a strong proof of his good faith in the preceding transactions, and evinces the sincerity of his declaration, that if he could not conciliate the Whigs, he would, at least, suffer with them," p. 625. Lord Sunderland

needed some salvo, however trifling, in the multiplicity of enormities of which his political life was made up. He died at Althorp two years after this fruitless negotiation, in 1702.

Upon the character of the second Earl of Sunderland, there seems to be but one opinion. It remains to notice that of his consort, ANNE; daughter, and afterwards heiress, of *George Digby*, second and last *Earl of Bristol*, (of that family) and Knight of the Garter, who married the sister of the unfortunate Lord Russell. Anne, second Countess of Sunderland, “was a lady (says Collins) distinguished for her refined sense, subtle wit, admirable address, and every shining quality.” This opinion, however, may be considered a little too unqualified; or at least open to some animadversion. My object, therefore, shall be to examine the premises upon which a fair and impartial conclusion may be drawn respecting the character of this celebrated Lady. Luckily, some of the most interesting and authentic anecdotes, relating to her, have been preserved by EVELYN; and I have had access to other sources yet more interesting, and fully as authentic—namely, to upwards of fourscore ORIGINAL LETTERS,* written in the handwriting of the Countess, to Evelyn himself.

From the high circles in which she moved—arising as much from the important situations filled by her husband, as from her own hereditary rank—from the peculiar spirit of intrigue, slander, and obloquy, as well as from the general prevalence of talent, wit, and gallantry of the age in which she lived—the second Countess of Sunderland has been described in language of a very opposite character, according as her conduct was viewed by rivals, by friends, or by dependants. By the former,† she has

* In the possession of Mr. Upcott, of the London Institution, who has treasures of this kind of a very peculiar and valuable character. His ready compliance with my request, in the loan of this, and of other similar volumes, demands my public acknowledgments and thanks.

† In a recent publication, entitled *Some Account of the Life of Rachel Wriothesley Lady Russell, &c.* 1820, 8vo. the Editor has supplied a note, in which is the following character of Lady Sunderland, by the Princess Anne of Denmark, to her sister, the Princess of Orange, a few months before the Revolution—taken from *Dalrymple's Memoirs*, vol. ii. p. 298.

“His lady, too, (i. e. Lady Sunderland) is as extraordinary in her kind, for she is a flattering, dissembling, false woman; but she has so fawning and

been accused of falsehood and hypocrisy. But accusations from rivals are always to be received with caution; and the political annals of the latter half of the seventeenth century were so much, if not entirely, governed by female influence and intrigue, that it is entirely difficult, at this distant period, to come to a satisfactory conclusion respecting them. Above all, do such accusations bear a very suspicious character, when they appear to arise almost entirely from the bitterness of party spirit. That the Countess of Sunderland was faithless to her husband (as the preceding note intimates) appears to be wholly and grossly false. That she was insincere in her devotions, by attending more to the form than to the spirit of public worship, is, at any rate, a gratuitous assertion on the part of her accuser—and is only one of the many frequently-recurring instances of drawing general conclusions from particular circumstances. That she went hand in

endearing a way, that she will deceive any body at first, and it is not possible to find out all her ways in a little time. Then she has had her gallants, though may be not so many as some ladies here: and with all these good qualities, she is a constant churchwoman; so that to outward appearance, one would take her for a saint, and to hear her talk, would think she was a very good Protestant; but she is as much one as the other: for it is certain that her Lord does nothing without her." March 13, 1688. ----- she goes to St. Martin's morning and afternoon (because there are not people enough to see her in Whitehall chapel,) and is half an hour before other people come, and half an hour after every body is gone, at her private devotions. She runs from church to church after the most famous preachers, and keeps such a clatter with her devotions, that it really turns one's stomach. Sure never was a couple so well matched as she and her good husband; for as she is throughout, in all her actions, the greatest jade that ever was, so he is the subtillest, workingnest villain, that is on the face of the earth." March 20, 1688, p. 100. Evelyn, however, is referred to for frequent and more honourable mention of Lady Sunderland.

In the preceding letter, the Princess Anne pretty roundly calls the Earl of Godolphin, "by all outward appearance, a great knave!"—and in the letter, above quoted, she thus says of Lady Sunderland: "She cares not at what rate she lives, but never pays any body. She will cheat, though it be for a little." The recent Editor of Lady Russell's letters has (accidentally, I presume) omitted this passage. See also Lady Rachel Russell's letters to Lady Sunderland, in the Letters of the former, published by *Sir J. Dalrymple*, 1773, 4to. p. 155-187. If Lady Sunderland was insincere, Lady Russell must of necessity be equally insincere—for her language to her correspondent is the language of admiration and affection.

hand with her husband in all his acts of duplicity and baseness, may be directly denied. Her own confessions of his errors, of his misery, and penitence; her hopes and prayers for his amendment*—when writing to her most intimate friend and counsellor,

* Even when he was made Secretary of State, in 1678-9, she writes thus to Evelyn: “I pray God direct my Lord, and prosper him to y^e good of his contrey and to God’s glory. Pray for him and mee, and loue mee I beg of you, for I am sincerely your freind, &c. . . . be so charitable as to furnish mee wth some prayer particular to this occasion.” She says at the beginning of her letter, “I cannot thinke it (the honor of being made S^y of State) worth y^e rejoicing much at as times now are.” About ten years afterwards, she thus addresses the same friend with considerable agony of feeling, at the end of a short but very religious letter—*October* ii. [1688]: “Forget not my Lord in your prayers for his conuersion, w^{ch} if I could see, I could with comfort liue in any part of y^e world on very little.” And see the extract at p. xxxix, ante.

Her subsequent letters are full of similar demonstrations of feeling. Thus, when at Amsterdam, in *March*, 1689, she writes to Evelyn in the following strain: “I am sure you have heard of y^e vnusual proceeding my L^d mett wth in this contrey, but by y^e king’s grace and justice he is releast I thank God my L^d is come to a most comfortable frame of mind, and a serious consideration of his past life, w^{ch} is so great a comfort to me; y^t I must call upon you my good frend to thanke God for it, and to pray that I may be truly thankful.” Again in *June*, in the same year: “I think I ought to be filled wth praises to God Almightye y^t by thes methods has reduct my husband from y^e error of his ways. Indeed I think he is a true penitent; and when melancholy thoughts lay hold on me, I fear ’tis a great fault, for y^e punishments are so litle in comparison of our deserts y^t wonder of his mercye ought to fill my heart, and leaue no room for any sorrow but for having sinned against so good and gracious a God. Indeed when I thinke I may live and serve that God who has done so much for us, with my poor Lord, in one and y^e same holy religion, it dos transport me, and I thinke thers nothing I could not go through to have it. Pray for it, pray for him, for me, and believe me y^t I am,” &c. The first part of this letter relates to the illness and recovery of the son of the famous Earl of Godolphin.

But once more—when at “*Utrecht, Noue.n. y^e 28, old stile*, 1689: we are, I thanke God, in good health, and liue a quiett, I hope honest, life. ’Tis so great y^e comfort I enjoy, through God’s mercye, in seeing my Lord so conuinct of his errors y^t I were highly to blame if I did not beg your thankfull remembrance of y^e blessing so unworthy me, who have deserued nothing but stripes. Dear frend remember me, pray for us, and love me.” Now may it not be fairly asked, whether a wife, who had connived at her husband’s mal-practices (as the character given of her by the Princess Anne—above quoted—implies) could pos-

Evelyn—ought to be received as a complete refutation of such a charge; especially as Evelyn, whose character was even above suspicion, had been her adviser, and bosom friend, as it were, for nearly thirty years:—while he was a man of too much penetration to be blind to such duplicity, and of too unsullied an integrity to wink at it if it existed.

It seems certain that her mother-in-law, the famous Dorothy Sidney, better known by the name of SACHARISSA, had a pretty strong aversion to her, and to her eldest son, Robert.* She viewed her daughter-in-law in the light of a rival, rather than in that of a close and intimate alliance. They were both women of talent and celebrity, and jealous of the increase of each other's reputation. The Dowager Lady Sunderland seems rarely or never to have been at Althorp, during the residence of her daughter-in-law there; but enjoyed an elegant retreat at Penshurst, with a jointure (from her late husband, the first Earl of Sunderland) of one half of the rents and profits of Wormleighton.† The Princess Anne, and the Dowager Lady Sunderland, are therefore not the most unexceptionable authorities to which we must refer, in forming a judgment of the character of the lady in question.

sibly have written in this strain to her most intimate friend?—to a man, upon whose judgment she always relied, and in whose confidence she most implicitly trusted? Assuredly she could not.

* In the first of Sacharissa's, or of the Dowager Lady Sunderland's letters (published in the work mentioned in a note at page xliii) to her son-in-law, Lord Halifax, there is the following flippant notice of the daughter-in-law and grandson. "My son (says the Dowager) returned with His Majesty; but my daughter is here to my cost: she has begged a dinner of me to-day," p. 328. Surely there was no very great stretch of liberality in giving her daughter-in-law a dinner! At page 347, she alludes rather abruptly to the intended marriage of her grandson, Robert, Lord Spencer—with (as I presume) the daughter of Sir Stephen Fox—"My Lady Scroope had heard it, (she adds) but says she is not fit for him: she is eighteen years old. Her mother sent my daughter Sunderland a fan, with diamonds upon the sticks, that cost fifty pistoles: she had sent her a Japan cabinet: this is Madame de Gorvenet." The Dowager generally avoids the mention of her daughter-in-law with that of her son. She was singular in this exception.

† So I find in one of Lady Sunderland's letters to Evelyn, of the date of May, 1681:—in which there is a very particular account of the proceeds of the Warwickshire and Northamptonshire estates. It concludes thus: "Half of Wormleighton is in joynture to my Lady Sunderland."

The recently published *Memoirs of John Evelyn*, which throw an equal interest about the times to which they relate, and the author by whom the narrative is given, have introduced us more particularly to the mansion of ALTHORP, than any publication with which I am acquainted. In those Memoirs, the frequent and familiar mention of Lady Sunderland, shews upon what an intimate footing the author and the Countess lived; and the express and studied eulogy upon her character (towards the close of the first volume of his Memoirs) is a confirmation that the Countess was above the petty intrigues and vile arts of which a few of her contemporaries had accused her. The passage I allude to, is the following; preceded, as the reader will observe, by a brief description of the mansion, as it stood in 1688. "The house, or rather palace at ALTHORP, is a noble, uniform pile, in form of a half H. built of brick and freestone, ballustred, and *à la moderne*; the hall is well, the staircase excellent; the rooms of state, gallerys, offices, and furniture, such as may become a greate prince. It is situate in the midst of a garden, exquisitely planted and kept, and all this in a parke wall'd in with hewn stone, planted with rows and walkes of trees, canals, and fish ponds, and stor'd with game. And what is *above all this*, govern'd by A LADY, who without any show of sollicitude, keeps every thing in such admirable order, both within and without, from the garret to the cellar, that I do not believe there is any in this nation, or in any other, that exceeds her in such exact order, without ostentation, but substantially greate and noble. The meanest servant is lodg'd so neat and cleanly; the service at the several tables, the good order and decency—in a word, the intire œconomy—is perfectly becoming a wise and noble person. She is one, who for her distinguish'd esteeme of me from a long and worthy friendship, I must ever honour and celebrate. I wish from my soul the lord her husband (whose parts and abilities are otherwise conspicuous) was as worthy of her, as by a fatal apostasy and court ambition he has made himself unworthy. This is what she deplores, and it renders her as much affliction as a lady of greate soul and much prudence is capable of." *Memoirs*; vol. i. p. 652.

At the same time, it cannot be denied that Lady Sunderland's

civilities to Evelyn were not wholly disinterested.* I am willing to admit that there was much in the character of that amiable man, which, of itself, requited every one that sought his friendship; and that Evelyn counselled her to what was always most just, honourable, and praiseworthy.† He united, in short, the qualities of steward, friend, and pastor. He rejoiced with her in prosperity, and mourned with her in adversity.‡ She received from him both temporal and spiritual comfort. Yet, in the strain of her letters, there is a good deal that looks like obsequiousness, and something that savors of being “righteous over much.” That her sorrows were at times severe, cannot be doubted. The wretched life of her eldest son, and the premature death of the virtuous Countess of Arran, her daughter§—and, yet more than either, the thorough detestation in which she must have seen the

* She was indebted to him (probably upon her husband’s account?) in the sum of 500*l.* and makes frequent apologies for the non-payment of interest. She was also too lavish of her expressions of admiration, obligation, and devotion. To say the truth, Evelyn was a little susceptible of flattery; and the attentions of so celebrated a woman went a great way to win his heart.

† His conduct on the proposed marriage of Robert, Lord Spencer, with the only daughter of Sir Stephen Fox—which was urged by the Countess with an indecent precipitancy—redounds highly to his honour. The anecdote is well told by him: see his *Memoirs*, vol. i. p. 533. It seems the young lady was scarcely thirteen. Nor did Sir Stephen behave with less prudence and propriety. The Countess herself thus writes to Evelyn upon the subject: “This business lyes so much upon my heart, y^t I cannot let this post pass wthout assuring you sincerely y^t I had rather marry my son to S^r Steuen Foxe’s daughter wth twelue thousand pound, if our circumstances would admitt of it, then to any other I can thinke of wth twice y^e sum, so great a ualew have I for thos two good people, he and his lady.” The match came to nothing. Sir Stephen’s daughter died—and her intended lover died at Paris,—a few years afterwards, a bachelor.

‡ Evelyn used to dine with the Countess when she invited fire-eaters, stone-eaters, and opera singers, after the fashion of the day; see his *Memoirs*, vol. i. p. 458, 483, 579. On the other hand, he supplied her with manuals of devotion; vol. ii. p. 230.

§ See Evelyn’s letter of condolence to her upon this occasion, in his *Memoirs*, vol. ii. p. 252. Her marriage is noticed by him in the previous volume, p. 644: “I and my family (says he) had most glorious favours sent us, the wedding being celebrated with extraordinary splendour.” She married the Earl of Arran, eldest son to the Duke of Hamilton.

public character of her husband held — were doubtless sufficient to tame the proudest spirit, and to humble the loftiest hopes.

In the midst, however, of contending factions, and public and private rivalries, the second Countess of Sunderland maintained at Althorp all the splendour and hospitality which was worthy of the renown of her husband's ancestors. After the fashion of the age, she united in herself many excellent and useful qualities, as a house-keeper; and appeared to be as knowing in the properties of oatmeal and culinary plants,* as in the discipline of the kitchen and buttery. Nor was she less alive to out-of-door concerns. In one of her letters to Evelyn, she gives instructions about the building of a room, in which Sir Christopher Wren was to be consulted; and in another she betrays equal solicitude about the conveyance of orange trees, and the safe arrival of the baggage of her servants.† The entire occupation of her hus-

* *July 23, 1689.* “ I agree wth you in y^e prais of *oatmeal* as I do in most things; but canot alow any coments on Mrs. Evelyn's *puding* w^{ch} I wont call by y^e usuall name becaus you dont like it; but I wish you had eat of it heer on Sunday, twould have been almost to y^e shame of oatmeal, &c. Y^e spirit of cinamon ofends you, but twas not posible to pour it of w^{thout} y^e oyle, w^{ch} I was asured was not to its prejudice. If Mrs. Susan would trust me wth her weaving loom it should be safely and speedily returned, and she would deserue more thanks then her father, who wont trust me wth a glass dropper. Nevertheless I am faithfully hers. A. S. To J. Evelyn ” From Mr. Upcott's Collection.

† In a letter dated *Althorp, 4 Aug. 1677*, she thus writes to Evelyn:—“ my servant writes mee word my L^d Chamberlin has sent to y^e workmen not to proceed till he has seen whether it will not preiudice my l^d of Londons closet, and y^t he would come him self, but [by] y^e last post I heer he has not been ther, and so my poor palass stands at a stay; I supose he has forgot it. Now if you would be so kind as to speake wth his Lords^{hp} and represent to him y^t y^e height of my ambition is to have a bricke penthous instead of a wooden one I had before, &c. and bee pleased once more to looke in, for I do thinke y^t by y^t *buttress* of y^e chapele ther might be caryed up a very little chimney in y^e corner, so as to be built up aboue y^e chapell, &c. I thinke you had best say nothing of it to y^e surueigher becaus he makes such a bustle, and I am sure if it can be done in that corner it canot hurt y^e chapell,” &c. And from the same place, dated *March 16, 1690*: — after a bustling letter describing the removal to Oxford and Althorp: “ Pray tell redin y^t if he can conueniently come down to me to be heer about y^e 26 of this month, or if by y^t time

band, by public affairs, in which he had played the parts of Ambassador, Secretary of State, and Prime Minister, rendered it absolutely necessary that an establishment, like that of ALTHORP, should be managed by prudent and skilful hands; and from the testimony of Evelyn, it appears that such prudence and skill were abundantly found in the then mistress of the mansion.* Meanwhile, there can be no doubt that the conversation and graces of the drawing-room were directed and displayed with equal felicity; and that Althorp, at this period, was not less celebrated for the rank and distinction of its visitors, than for the splendour and liberality of its entertainments.

Upon the whole, it cannot be denied that the SECOND COUNTESS of SUNDERLAND was placed in a very delicate, and at times critical, situation; and that she fulfilled the duties of that situation with credit to herself, and satisfaction to her most intimate friends. While she was a liberal hostess, she was a fond wife and an indulgent mother; and her talents, as exercised in reflections upon public characters and public events, were vigorous and sound.† Every thing human is, and ever will be, frail and

he has not dispatcht his affaires as soon as he can; our Carrier lies at y^e ram in Smithfield, and goes out euery thursday morning; what things he has to send down let him write on them his name—to be left at althorpe. They will come safe. Excuse this trouble.”

* See Evelyn's testimony at page xlvii.

† I put together a few extracts, taken from the valuable volume of letters, noticed at page xlii, ante:— of a miscellaneous political complexion. First from a letter (to Evelyn) dated *Decem. 25, 1678, 8 a clocke at night*—mentioning some particulars relating to the murder of Sir E. Godfray: “Y^e day you went, BEDLO cast his eye upon a man y^t folowed his coach, and on the suden cryed out that they should lay hold of him for y^t was y^e man that he had described to y^e two houses, and that he could neuer find. Upon w^{ch} y^e man was seised, loaded with chains, and sent to newgate. bedlo swears he was one that killed GODFRAY, and y^t if he would confess he could make great discoverys; upon w^{ch} y^e lords obtained his pardon of y^e king and went on munday wth it to y^e dungeon, wher they were a considerable time—my l^d winchester l^d Essex l^d shaftesbury l^d grey—at their coming away (for Ile tell it you all in y^e form) y^e king went to my l^d winchester and askt him what they had discoverd? he answered not any thing; y^t y^e fellow seemed to be an idle fellow and contradicted himself, w^{ch} very well satisfied y^e king. But they had enterd into a solemn oath not to discover, and munday night [qu?] obtained a warrant from

faulty; but the shining parts of this lady's character, which owe their lustre to the integrity and fidelity of her conduct, throw her demerits into a distant shade. She survived her husband about

secretary Williamson to search somerset hous, wher they found all y^e people, save one y^t [he] had told them, and seised them."

"This made a great noys yesterday, and this fellow, w^{ch} is a siluer smith, and ust to clean y^e plate of y^e queens chapel, was brought before y^e king and coun-cill, and upon search [they] are now satisfied y^e murder [of Sir E. Godfray] was done at Somerset hous. Y^e king himself begins to belieue it. My 1^d belasis is still named to be y^e chief in it by this fellow to, seuerall other uery scurveigh circumstances he told, and seuerall more he has told in private, to a comitee of y^e hous of comons last night, who were writing down what he said 2 hours at y^e prison. One thing more I must not omitt—which is sad for somerset hous—y^t in y^e search after y^e men this fellow acused, they found betweeu 50 and 60 Irish and other priests, but not having [a] warrant to seis them they could not. It was odious enough to y^e people before this discouery. I am called away, and can only assure you of my sincere friendship." No. 18.

There is some point, and much good sense, in the following; dated *White-hall*, 28 Oct. 1678: "This day the two houses were much alarmed wth sir Edward Rich of Lincoln inn coming when they were sitting and bidding them begon, or they would be all blown up, upon w^{ch} ther was search made but nothing found, and he lookt upon as a mad man for his intelligence. The comons sent up to the Lords to joyn with them in making all papists incapable of assisting in ether hous, but as yet they have don nothing in it. There is a strange consternation amongst all sorts of people. I beseech god fitt us to bear all y^e sad things wee have in prospect prepared for us. Madam Masarin was named in the hous of comons to day for one of the popes emi-sarys. Twere to be wisht that assembly would sticke to y^e weightier concerns of our laws and religion, but gods will must be done, and he knows what's best for us. Pray for mee, and be as much my frend as Ile indeauour to deserue. I wish wth all my soule youd shew mee your kindness in directing mee." No. 17.

The following are her sentiments upon the decapitation of her uncle, the unfortunate Lord Russell. It is dated 22 July, 1683: "I have so much experience of your good nature and compassion to your friends to fear your thinking me guilty of any neglect or want of kindnes or respect to my friends at detford, becaus I haue not been to uisit your daughter as I ought to have done in her lying in, and as I should certainly for more reasons than one have seen detford long before this time, had I not bin ouerwhelmed wth y^e misfortunes of a famly who haue taken up all my thoughts this 3 weeks; and indeed my mother's part y^t she bears in it is so grieuous that I was obliged to go down to althorpe to her, she not being well." No. 50. Yet Lady Sunderland has been accused of displaying no sympathy!





ANNE.
COUNTESS OF SUNDERLAND.

From an Original Painted by Sir P. Kneller the Gallery at Ashurst.

thirteen years; dying in 1715, but not before she had seen her second son, Charles, united in marriage; first, with the noble family of Cavendish, Duke of NEWCASTLE;* and, secondly, with the not less illustrious house of MARLBOROUGH—from which second marriage the dukedom is now derived. She also saw him Lord Lieutenant of Ireland, and Lord Privy Seal: just before her decease. It only remains to request the reader's attention to the PORTRAIT by Sir P. Lely† of the lady whose character has so long engaged his attention. It is taken from the original, in the Gallery at Althorp; although Granger notices another portrait of her, at Windsor, which has been mistaken for that of her mother-in-law.

CHARLES, THIRD EARL OF SUNDERLAND, was distinguished from his youth for his love of learning. On the death of his elder brother Robert, in 1688, he necessarily became Lord Spencer; and I have perused a small volume‡ of original letters from him, to Evelyn, of this period—in which he calls to mind the *Althorp Conversations* of his friend—and sends him, as the fruits thereof,

* Lord Sunderland's marriage into the Newcastle family is thus mentioned by his mother, in a letter to Evelyn, dated *Althorp, Oct. 15, 1694*: “You had not heard the news of my Lord Spencers marriage from any before me, had not ther once bin a *rub* in it, and when y^t was ouer, the melancholy news I heard of poor Mrs Draper [Evelyn's daughter‡] made it I thought improper to trouble you wth it. Tis now concluded, and y^e writings drawing in y^e lawyers hands, who say they will be ready in a fortnight, by w^{ch} time the Duches of Newcastle and her daughter will be in town, and I and L^d Spencer ther to meet them. She has 25000*l*. and I hear a good report [of her.] I beseech God to give both them and us his blessing in this weighty afaire, that she may prove every way a good wife for a very honest worthy good natured man, as indeed I think he is, without partialitye. I promise myself a double share in your prayers upon this great concern of a famylye that has receaued great fauours from you,” &c.

† See the OPPOSITE PAGE.

‡ In the possession of Mr. Upcott; see page xlii, ante. The hand-writing of the third Earl of Sunderland may be called beautiful; being, in this respect, a great contrast to that of his noble mother; of whose original letters (in the same Collection) such ample use has been made. It should be noticed, that Evelyn, in his *Memoirs*, always mentions Charles, the second son, as a young man of great promise and attainments.

‡ Who had then just recovered from a severe illness.

“a rough and unpolished, torn, and ragged dissertation” (I quote his words)—written in the Latin language, upon the following subject: “*An in Deditos qui inutili defensione (quanquam omni spe auxilii destituti essent) nobis negotium facesserunt, sævire liceat.*”* It was composed in consequence of what took place at the siege of Limerick, after the battle of the Boyne. In a previous letter, he makes mention of Evelyn’s “true *Tusculum Deptfordiense*, and to the *Christian Cicero* that is in it.”

About four years after the date of this letter, Lord Spencer took his seat in Parliament for Tiverton, in the county of Devon, and served four succeeding Parliaments, for the same place; till he was called up, as third Earl of Sunderland, to the House of Peers in 1702, on the death of his father. In the year 1705 his Lordship was first engaged in a diplomatic capacity, as Envoy Extraordinary and Plenipotentiary to the Court of Vienna; and continued from that time, to the period of his death, to be employed in almost all the important offices of state. After having been, in rapid succession, a Privy Counsellor, Lord Lieutenant of Ireland, Lord Privy Seal, and Secretary of State, he was made Lord President and First Lord of the Treasury in 1718-19. He received the *Garter* about the same time; and died in 1722—the same year in which his father-in-law, the Duke of Marlborough, expired. “In person (says Mr. Coxe†) he was highly favoured by nature, and no less liberally gifted with intellectual endowments, which he had improved by assiduous study. He was remarkable for a sedateness above his years; but in him a bold and impetuous spirit was concealed under a cold and reserved exterior. Imbued with that ardent love of liberty, which the youthful mind generally draws from the writers of Greece and Rome, and educated amidst the effervescence which produced

* It concludes thus—“Quapropter etiamsi crudelis nomen apud homines declinaret, qui in huiusmodi obstinatos defensores, sævire voluerit, *Imprudētis certè Imperatoris* apud omnes, simul cum ingenti suo periculo nunquam effugiet. Adde quod

Sed iam tempus equūm fumantia solvere colla.”

† *Memoirs of the Duke of Marlborough*; vol. i. p. 95. The above character is given of him before his marriage with the Duke of Marlborough’s second daughter. Consult also *Memoirs of Sir Robert Walpole*; vol. ii. 73-5.

the Revolution; he was a zealous champion of the Whig doctrines, in their most enlarged sense. Associating with the remnant republicans who had survived the commonwealth, he caught their spirit. He was an animated speaker; and in the warmth of debate, disdained to spare the prejudices or failings even of those with whom he was most intimately connected. His political idol was Lord Somers, though he wanted both the prudence and temper of so distinguished a leader."

His character, as a politician and statesman, has been variously appreciated. With natural and improved talents, scarcely inferior to those of his father, there can be no doubt that both were devoted to better and more honourable purposes. He was from principle, as well as from his alliance with the Duke of Marlborough, a Whig; although, after his resignation of power, he is accused of having "intrigued with the Tories, and made overtures to Bishop Atterbury." His ascendancy over the minds of the two sovereigns (Queen Anne and George I.) whom he had served, was extreme; and although, as Prime Minister, he had necessarily the most accurate information, and could foresee results which few of his coadjutors, and still fewer of his opponents, could anticipate, yet it is allowed that he came out "with clean hands" from that monstrous bubble of the times, known by the name of the SOUTH SEA SCHEME*—of which he is considered as the parent: and when at last he yielded to the influence of his adversaries, it must be remembered that that "influence" was maintained by the matchless talents of a Walpole.

* I have seen an original document, or order, (in the possession of Mr. Upcott) from Lord Sunderland, to sell out 4000*l.* of South Sea Stock immediately. It is but due to Walpole to say, that the manner in which he defended Lord Sunderland from any participation in the wickedness of the South Sea scheme, was at once manly, noble, and heroic. It was the shield of Ajax thrown round Teucer, to protect him from the darts and javelins of an active enemy. "Even Mr. Brodrick, who was one of the persons charged to investigate the transaction, and fostered strong prejudices against him, acquits him of any participation, and represents him as the dupe of the Directors." *Coxe's Memoirs of the Duke of Marlborough*, vol. vi. p. 362. Mr. Coxe adds, in a note, that "the principal item of his personal property was 30,000*l.* in South Sea stock, which, if sold at the height of the infatuation, would have produced no less than 300,000*l.*"

Lord Sunderland carried the favour of his sovereign with him to his retreat at Althorp; where he died, the year following his resignation of the Premiership. His political life, bustling and important as it was, will be forgotten . . . in the remembrance of that NOBLE LIBRARY* which he gathered and left behind him — now the brightest ornament of *Blenheim*. He was as worthy a competitor of the Earl of Oxford in the character of a book-collector, as he was of Sir Robert Walpole in that of an orator and statesman.

By the second marriage of this nobleman with Anne, the second daughter of the famous JOHN DUKE of MARLBOROUGH, the offspring of Lord Sunderland became entitled to the dukedom just mentioned, and to the palace and estate of Blenheim. But this arose, in the first instance, from the death of the only son of the Duke, and, in the second, from that of the only son of HENRIETTA, eldest daughter of the Duke, who married the eldest son of the celebrated Earl of Godolphin. By Anne Churchill, Lord Sunderland had four sons and two daughters. Of his sons, the first, Robert, died at the age of nine months; the second, Robert, was the fourth Earl of Sunderland, having survived his father seven years, and having enjoyed the estate and title only five years. He died in 1729.† The third son, Charles, was destined to be the SECOND Duke of Marlborough,

* Evelyn makes frequent mention of the progress of this library during the life time of Lord Sunderland's father. "I din'd (says he—March 10, 1695) at the Earl of Sunderland's with Lord Spencer. My lord shewed me his library, now again improved by many books bought at the sale of Sir Charles Scarborough, an eminent physician, which was the very best collection, especially of mathematical books, that was I believe in Europe," &c. vol. ii. p. 46. Again, at page 62, "Lord Spencer (A. D. 1699) purchased an incomparable library . . [no name] wherein, among other rare books, were several that were printed at the first invention of that wonderful art," &c. *Tully's Offices*, *Homer*, and *Suidas*, are mentioned by him. He adds, "this gentleman is a very fine scholar, whom from a child I have known. His tutor was one Florival of Geneva." The Editor of Evelyn says, that this "library was the foundation of the noble library now at Blenheim." It was pledged to his father-in-law, the Duke of Marlborough, in part-payment of 10,000*l.* which he owed him. *Coxe*; vol. vi. p. 362.

† He is mentioned by Collins, in the 4to. edition of his *English Baronage*, 1727, as then living—"Robert, now Earl of Sunderland," p. 319.

the title, at the creation, having been settled upon the male descendants of the daughters of the Duke, in default of the Duke's issue male: and Henrietta, the eldest daughter of the Duke, having no more children after the death of her son, the second Marquis of Blandford—who died in 1731. It should be mentioned that Charles, the third Earl of Sunderland, married a third time, (in 1717) after the death of his second wife, in 1716. His third wife was Judith, daughter and coheirress of Benjamin Tichborne, brother of Henry Baron Farrand, in Ireland. By her he had two sons and a daughter; all of whom died before the decease of their father. The Countess died in 1749.

But the destinies of the family of the SPENCERS may be said, in a worldly point of view, to have been held in the hands of SARAH, the mother-in-law of Charles, the third Earl of Sunderland, and better known as the famous DUCHESS OF MARLBOROUGH—whose beauty, talents, wealth, and love of political and domestic intrigue, have obtained her a celebrity which renders but little further notice of her here necessary. On the death of her husband, she might be considered as the richest woman in England; for the Duke left her almost every thing, real and personal, that had not been previously settled by Acts of Parliament. Her eldest daughter, Henrietta, who assumed the title of Duchess of Marlborough, (herself being Dowager Duchess) died in the year 1733; and she survived her daughter eleven years. It was during her widowhood that she built a fine mansion at Wimbledon, near the scite of the old house of the Earl of Bristol, her grandson's paternal great grandfather. This house,* which was burnt down

* The old house of Lord Bristol (of which there are two scarce and curious views, engraved by *Winstanley*) was visited by Evelyn in 1662. He describes it as “a delicious place for prospect and the thickets, but the soil cold, and weeping clay.” The house built by the present Earl Spencer is considerably smaller, and more in the character of a villa. It is also built a little to the north of the old house, and commands in consequence a better view of the country; especially in the approach. The burst, to the left, after entering the gates at Wimbledon—in which the water appears below, and the high grounds of Harrow, Hampstead, and Highgate in the distance—but more particularly the beauty of the timber in the foreground and throughout the park—is indeed as “delicious” as it is unexpected. Nor are the views to the south, towards Sutton, Banstead Down, and Epsom race-course, scarcely inferior. In the

about thirty-seven year's ago, must have contained treasures well worthy the examination of every man of taste and curiosity; but it seems that, latterly, the Duchess grew wearied both of her house and of the park.*

During her widowhood, and more particularly from the death of her grandson, the Marquis of Blandford, in 1731—by which event Charles, fifth Earl of Sunderland, became heir apparent to the estates and title of her husband—Sarah regarded her

foreground of this latter view, are beds of flowers, bordered with basket-work. In the front of the building is a large portico, of the Tuscan order. Through the pillars of this portico, a portion of the view last described may be seen. The whole domain, containing about 916 acres, is magnificent—considering its proximity to the metropolis; and abounds in rich and vigorously growing shrubs and trees. Some years ago, the present Earl Spence caused a well, of the enormous depth of 563 feet, to be sunk—the deepest, I believe, in the kingdom. Consult *Manning and Bray's Surrey*, vol. iii. p. 272.

* In a privately printed book, entitled “*The Opinions of Sarah Duchess Dowager of Marlborough, published from original MSS.*” 1788, 12mo. by the late Sir J. Dalrymple, is the following memorandum—by the Duchess: 1737. “Came yesterday from Wimbledon.—Though it stands high, it is upon clay, an ill sod, very damp, and I believe an unhealthy place, which I shall very seldom live in; and consequently I have thrown away a vast sum of money upon it to little purpose,” p. 84. This is the peevish language of an old woman who does not know what to do with her time or her money.

An anecdote, connected with the burning down of the house, (as built by the Duchess) may be worth recording. When the house was on fire, the present Earl and Countess Spencer were in London. The flames were seen distinctly at Epsom; where the late Rev. Jonathan Boucher, Vicar of Epsom, happening to perceive them, *guessed* that it might be the mansion in question. He mounted his horse in speed: arrived quickly at Wimbledon, in time to direct the preservation of many pictures and books:—and was of course heartily thanked by the noble owner for his alacrity and zeal. An intimacy henceforward took place between Lord Spencer and Mr. Boucher. The latter was a frequent visitor at the new house at Wimbledon, and his Lordship used as frequently to make his morning calls at the vicarage at Epsom. On the death of Mr. Boucher, Lord Spencer found himself in possession of the famous *Coverdale's Bible* of 1535, bequeathed to him by its late owner. The books of Mr. Boucher were sold by auction in 1806. I have a perfect recollection of the sale of them, having attended several days. They were rich in divinity and lexicography. Mr. Boucher's specimen of an *English Dictionary*, of which the letter A only was published, is a masterpiece of patient and felicitous research. The remaining MS. as far as the letter T, inclusively, is in existence.

youngest grandson, JOHN SPENCER, with an eye of peculiar favour; resolving, upon the division of the family into two branches, to render the younger as opulent as the elder.* Accordingly, in addition to her own paternal property, she left him her house and estate at Wimbledon.† To these were added estates in ten or eleven other counties. Her personal property, including some fine pictures, became the exclusive property of the younger branch. The Duchess died in 1744.

It will here be necessary to travel back a little, in order that the reader may clearly understand how the division of the SUNDERLAND family, into that of the MARLBOROUGH and SPENCER took place. When Charles, the third Earl of Sunderland, married the Duke of Marlborough's second daughter, it was settled, in case of his eldest son becoming Duke of Marlborough, that his second son should inherit the paternal property of the Sunderlands. During the life time of the son of Henrietta, eldest daughter of the Duke of Marlborough, it was clear that Lord Sunderland's eldest son could not succeed to the dukedom; but, on the death of Henrietta, Duchess of Marlborough, in 1733, Charles became Duke of Marlborough, although not possessor of Blenheim; and his brother, JOHN SPENCER, the youngest and only surviving son, succeeded to the Sunderland property. Yet there was a period—namely, from the death of Robert, fourth Earl of Sunderland, in 1729, to that of Henrietta, in 1733—during which Charles, Earl of Sunderland, afterwards second Duke

* Consult *Coxe's Memoirs of the Duke of Marlborough*; vol. vi. p. 391.

† In her "*Opinions*" (vide p. lvi. last page) the Duchess writes thus: "I have made a settlement of a very great estate, that is in my own power, upon my grandson, JOHN SPENCER, and his sons: but they are all to forfeit it, if any of them shall ever accept any employment, military or civil, or any pension from any king or queen of this realm, and the estate is to go to others in the entail. This I think ought to please every body; for it will secure my heirs in being very considerable men. None of them can put on a fool's coat, and take posts from soldiers of experience and service, who never did any thing but kill pheasants and partridges. Their heirs may do great service to their country, and ought to be well received when they go to court, since they will have nothing to ask; for I would have them join with any king or minister, when they desire nothing but what is for the good of the nation and the King, who in truth must always have the same interest," p. 15.

of Marlborough, was possessed of the Sunderland estates and title—and *then* it was that the park and house at ALTHORP received many of its greatest improvements. The old gateway and wall, which had so much offended Evelyn's eye, were taken down; and the stables, as now seen, were built upon the site of them. The Duke also considerably enlarged the park, and made several large plantations; and Althorp, which had been long distinguished for the flavour and abundance of its fruits,* could now boast of a *Gardener's House*, not wholly unworthy of the treasures over which its occupier presided. The following is a view of it, from the pencil of Mr. Blore :



* See page xxxiv. ante : and in one of the ms. letters of the Countess of Sunderland to Evelyn, she writes, after regretting that the fruit at Deptford had been all "blasted," that it had been plentiful and delicious at Althorp.

The foregoing were the chief improvements introduced at ALTHORP by Charles, second Duke of Marlborough; on whom however that title did not devolve till the death of his aunt Henrietta, in 1733. But the pleasures of the chase, and the various and useful occupations of the country, were promoted by him with no less ardour and success; and the then owner of Althorp, caring little for the anxieties and ambition of a political life, renewed the hospitalities, and brought about the golden days, of his Warwickshire ancestors.* On the assumption of the ducal title, he lost his right to the *Sunderland property*; while, with the exception of a rent charge of 8000*l.* per ann. pursuant to the will of his grandfather, and his pay as colonel of the 38th regiment of foot, and afterwards as colonel of the first regiment of dragoons, his income was greatly inferior to that of his younger brother, John. Nor was it till the death of his grandmother, the Dowager Duchess, in 1744, that Charles came into possession of Blenheim, and of the property which enabled his immediate descendants to make that place worthy of the celebrity of its founder.

The object of this work being exclusively the history of the *Ædes Althorpianae*, I necessarily take leave of the first occupier of Blenheim for the succession of the owners of Althorp. The Honourable John Spencer, only brother of Charles, second Duke of Marlborough, married Georgiana Caroline, third daughter of the first EARL GRANVILLE, and ultimately a co-heiress on the death

* See page xi. ante. An anecdote is recorded of Charles, when Duke of Marlborough, which does infinite honour to his memory. The park-wall of Althorp, on the south side, divides the properties of the ANDREWS and the SPENCER families. In the time of Charles, some hounds of Squire Andrews broke loose, and trespassing upon the premises at Althorp, the Duke ordered his gamekeeper to *shoot* one of them. A short time after, the Duke, riding upon a gray horse, was met by the Squire, who, presenting a pistol towards the horse, addressed him thus: "Duke, dismount—otherwise I may shoot you as well as your horse. A horse for a dog, as long as your grace pleases." The Duke, as may be naturally supposed, dismounted quickly, and his horse was as quickly shot dead. Its noble owner, being struck with the decisive method, as well as the just cause, of retaliation, turned round and addressed the Squire thus: "Mr. Andrews, you are a gentleman, and I have done wrong: give me your hand" — and ever after, the closest intimacy subsisted between them.

of Robert, second Earl Granville. He survived the death of his grandmother, Sarah, Duchess of Marlborough, only two years; dying in 1746. His widow was married, about two years after his decease, to the second EARL COWPER, and survived her first husband thirty-four years; dying in 1780. By her, the Honourable John Spencer had only two children; a son and a daughter. The daughter died young.

On the death of the Hon. John Spencer, his son was a minor of about twelve years of age; and he had scarcely attained his 27th year, when he was created VISCOUNT SPENCER, and BARON SPENCER OF ALTHORP. His property was questionless very great; and he gave early proofs of a good taste, in the application of it, by the building of a magnificent mansion in St. James's Place.* About four years after his being called to the Upper House, he was created an EARL. He died at the age of forty-nine, in the year 1783. "He possessed (says Mr. Baker) the virtues of humanity and benevolence in a degree so eminent, as to render his character as much distinguished through many parts of Europe for its goodness, as that of his illustrious ancestor, the Duke of Marlborough, for its greatness." *Baker's History*, p. 108. He lies buried with his ancestors, in the chapel at Brington Church, where there is a monument to his memory, sculptured by Nollekens, from the design of Cipriani.†

The late Earl Spencer was succeeded in his title and estates by his only son, the present GEORGE JOHN EARL SPENCER; who, in 1781, married the present Countess, LAVINIA, eldest daughter of Charles Bingham, first Earl of Lucan of that name. In 1794 his Lordship was appointed First Lord of the Admi-

* There is an engraving of the front-elevation of this house, from which the vignette was copied at the end of the preface of the BIBLIOTHECA SPENCERIANA. Views and plans of it, as well as of the house at Wimbledon, built by Sarah Duchess of Marlborough, may be seen (together with a view of Althorp) in the *Vitruvius Britannicus*, 1771, folio. I have heard it asserted, that the shell of Spencer House, consisting of solid stone, cost alone about 50,000 guineas. The exterior design was planned by General Grey, and executed by Vardy: the interior owes the beauty of its ornaments to the classical taste of *Athenian Stuart*—as he is called.

† Beneath his portrait, in profile, medallion-wise, which is supported by a female figure, intended to represent Benevolence, is a tablet, upon which the

ralty, which situation he held till 1801 ; during which time, it may, with the utmost truth be observed, with Mr. Baker, that “ the British navy attained the pinnacle of renown.”* His Lordship was created a Knight of the Garter in 1799; and in 1806 was appointed Secretary of State for the Home Department. In 1807 his Lordship resigned this situation, and from that period to the present has devoted his time and his wealth to the enjoyment of domestic society and literary pursuits; and to the increase of a LIBRARY, which has placed him at the head of all private collectors in Europe. The pages of the *Bibl. Spenceriana*—and of this work—will afford the best evidence of the correctness of this remark; although no account be found in them of the number and value of *modern books*. The history of the LIBRARY AT ALTHORP will be developed in the immediately following pages.

Meanwhile, as a material feature of the LOCAL HISTORY which occupies the *present* pages, it will be necessary to remark that, on his Lordship’s coming into possession of his ancestral property,

following verses to his memory—composed by his son-in-law, the late Duke of Devonshire, and the only poetry which he is known to have ever composed—are inscribed :

To the Memory
Of John Earl Spencer

nat. 19 Dec. 1734, ob: 31 Oct. 1783.

If e’er Sincerity inscribed the stone,
Giving the dead no merits but their own,
Behold it here. This Verse, with Sculpture’s aid,
Records the debt by Love and Duty paid;
That Strangers and Posterity may know,
How pure a spirit warmed the dust below:
For they, who felt the virtues of his Life,
Whether the Orphan, Friend, or Child, or Wife,
Need not the Poet’s or the Sculptor’s art,
To wake the feelings of a grateful heart.
Their Love, their Grief, his Honours best proclaim,
The living monuments of SPENCER’S fame.

* See *Hist. of the County of Northampton*; p. 108. And here, as every man has a right to claim his own property, I consider myself justified in referring to page 702 of the *Bibliomania*; and page 388 of vol. iii. of the *Bibliographical Decameron*.

he improved the grounds and the mansion in a more extensive and efficient manner than any one of his predecessors. He converted the sheet of water into its original state of pasture or park-ground ; and cased the house itself in a beautiful gray, or whitish brick, brought from a kiln near Ipswich in Suffolk. He also raised a façade of Corinthian pilasters, built of stone brought from Roche Abbey in Yorkshire ; and of which the capitals prove the beauty and sharpness of execution of which that stone is susceptible.* A particular description of the interior, together with the improvements introduced by the present noble occupiers, must necessarily be reserved for the following pages.

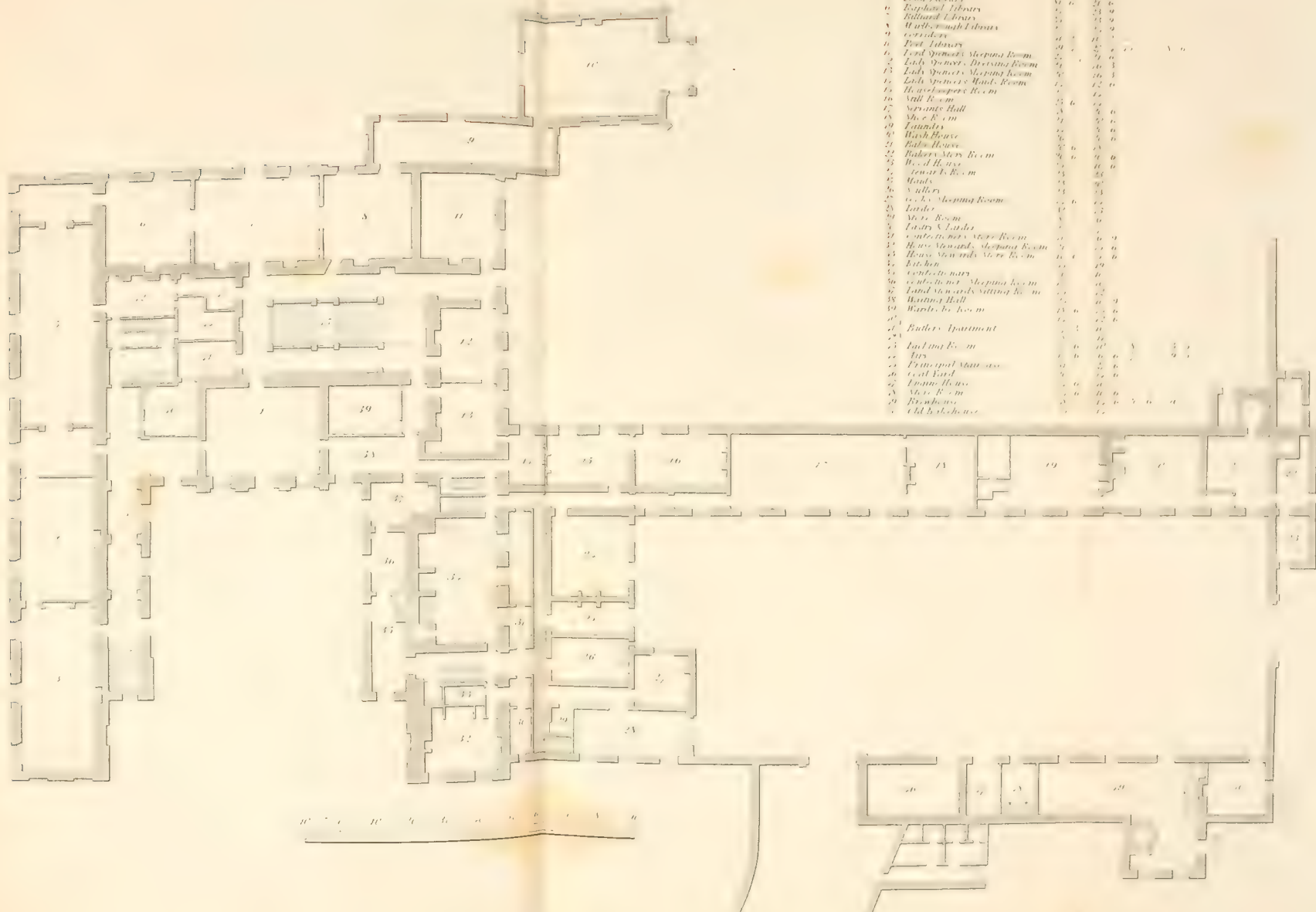
Ere we enter, however, I must be allowed to present the reader with the two small OPPOSITE VIGNETTES; of which the upper one represents the arch-way, connecting the flower-garden and shrubbery ; and of which the lower is a front view of the *Dairy*, at the extremity of the shrubbery.

* In the *Parentalia* of Sir Christopher Wren, p. 299, &c. I find that it was proposed by Sir Christopher to build St. Paul's Cathedral of the same kind of stone—there called *Rock-Abbey* stone.





GROUND PLAN
OF
ALTHORP HOUSE.
NORTHAMPTONSHIRE



1	Entrance Hall	2	Library	3	Dining Room	4	Dining Room	5	Breakfast Room	6	Breakfast Room	7	Breakfast Room	8	Breakfast Room	9	Breakfast Room	10	Breakfast Room	11	Breakfast Room	12	Breakfast Room	13	Breakfast Room	14	Breakfast Room	15	Breakfast Room	16	Breakfast Room	17	Breakfast Room	18	Breakfast Room	19	Breakfast Room	20	Breakfast Room	21	Breakfast Room	22	Breakfast Room	23	Breakfast Room	24	Breakfast Room	25	Breakfast Room	26	Breakfast Room	27	Breakfast Room	28	Breakfast Room	29	Breakfast Room	30	Breakfast Room	31	Breakfast Room	32	Breakfast Room	33	Breakfast Room	34	Breakfast Room	35	Breakfast Room	36	Breakfast Room	37	Breakfast Room	38	Breakfast Room	39	Breakfast Room	40	Breakfast Room	41	Breakfast Room	42	Breakfast Room	43	Breakfast Room	44	Breakfast Room	45	Breakfast Room	46	Breakfast Room	47	Breakfast Room	48	Breakfast Room	49	Breakfast Room	50	Breakfast Room	51	Breakfast Room	52	Breakfast Room	53	Breakfast Room	54	Breakfast Room	55	Breakfast Room	56	Breakfast Room	57	Breakfast Room	58	Breakfast Room	59	Breakfast Room	60	Breakfast Room	61	Breakfast Room	62	Breakfast Room	63	Breakfast Room	64	Breakfast Room	65	Breakfast Room	66	Breakfast Room	67	Breakfast Room	68	Breakfast Room	69	Breakfast Room	70	Breakfast Room	71	Breakfast Room	72	Breakfast Room	73	Breakfast Room	74	Breakfast Room	75	Breakfast Room	76	Breakfast Room	77	Breakfast Room	78	Breakfast Room	79	Breakfast Room	80	Breakfast Room	81	Breakfast Room	82	Breakfast Room	83	Breakfast Room	84	Breakfast Room	85	Breakfast Room	86	Breakfast Room	87	Breakfast Room	88	Breakfast Room	89	Breakfast Room	90	Breakfast Room	91	Breakfast Room	92	Breakfast Room	93	Breakfast Room	94	Breakfast Room	95	Breakfast Room	96	Breakfast Room	97	Breakfast Room	98	Breakfast Room	99	Breakfast Room	100	Breakfast Room
---	---------------	---	---------	---	-------------	---	-------------	---	----------------	---	----------------	---	----------------	---	----------------	---	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	----	----------------	-----	----------------

Aedes Althorpianae.

THE HALL.

ON entering the house, you are immediately made acquainted with what was, about a century ago, the ruling passion of its noble inmates. The sides of this Hall are covered with paintings by the pencil of the once famed, and yet not despicable, *John Wooton*; descriptive of the pleasures of THE CHASE. To the left, covering the whole side, there is a lively representation of a *Burst*. Reynard is seen in the distance; the dogs are in full chase; the huntsman winds his horn; the whoop and halloo are given: the horses are about to be put into a full gallop; and a numerous field of sportsmen brings up the rear. Among these sportsmen, no one makes a more conspicuous figure than *Charles*, the *second Duke of Marlborough*, and grandfather of the present duke—who, at that time, was owner of the mansion. He is riding upon a gray horse, in red breeches and waistcoat, with a dark blue jacket flapping in the wind as he gallops at full speed. He holds his whip a little like a truncheon; so that, taken altogether, and judging from the present fashion, the dress and attitude would be considered rather *à la militaire*. Two shepherds, in the foreground, and in shadow, appear to be giving intelligence of the course of the fox. Upon the whole, this is a very joyous and animated representation of the subject; and as it occupies the entire width of the Hall, twenty-four feet, it will not be considered as upon a very diminutive scale.

Opposite, and of equal dimensions — is the companion to the preceding. It may be called, in its way, a *Riposo*. The chase is over: reynard is slain, and held aloft by the huntsman, while the dogs scramble up his knees for the tempting prey. To the left of the picture, in the foreground, is a group — drawn and executed with great spirit and truth, as the subjoined copy attests:



The lower figure, to the left, is the *Honourable John Spencer*, grandfather of the present Earl. The central figure is that of *Charles, Duke of Marlborough*; who makes so conspicuous an appearance in the composition just described; and the third

figure, to the right, is that of *Lord Vane*, who used to hunt with the Duke. To the right of the above, is an excellent group of three gentlemen, two on horseback, the other dismounted, and talking to his companions. The hither mounted horseman, turning round, and looking at the group above described, is, with his horse, very naturally and admirably executed. Again, to the right, are various groups, unconnected with each other, and perhaps too widely scattered apart; but a dismounted gentleman—with his hands behind him, holding a horsewhip in one of them, bending forward—with his gloves under his left arm, to examine a horse's near foot, shewn to him by a groom in a striped jacket—must not be passed over without especial notice and commendation. Several dogs, oppressed with heat and thirst, from the length of the chase, are coming to drink at a running stream. One gentleman, on horseback, is leaping this brook in a very gay and airy manner. Two, on horseback, in the middle ground, are quietly discoursing about the glories of the field. In the distance, is a group of horses without their riders. A village upon a hill, and a river to the left, occupy the back ground. Upon the whole, this is one of those pictures, which, however deficient in a general good effect of light and shade, cannot fail to please, from the truth and spirit with which most of the detached, or individual parts, are executed. It is a true sporting field of the time of *GEORGE II.*

On each side of the door, opposite the entrance-door, is a large picture of a horse and groom; having no further merit to recommend them than that they cover so many square yards of wall or wainscoat.

Over the door, leading to the staircase, and opposite the door of entrance, is a small picture—of about six feet by four—of *Dogs breaking loose from the kennel*. It has really great merit. The dogs are running and tumbling over one another, in a perfectly natural manner, advancing towards the huntsman, who is by the side of a gray horse. Above, is a bright, clear sky, indicative of a fine day's sport. Beneath the larger pictures, first described, there is, to the left, a horse as large as life—with an inscription of "*Sore Heels*:" two boys are by the side of a basket of hay. Again, to the left, in a corner, is a group of

dogs, with a black servant, stooping : a French horn is suspended to the bough of a tree, and a magpie is perched upon a pillar. Below the large hunting-piece, to the right, is a horse, of the size of life, called *Brisk*, drinking out of a trough ; while a groom is drawing fresh water, which runs into it, from a well. To the right of this, in the corner, is the *Earth Stopper* ; an old fellow with a gray beard, and a spade in his right hand. He is caressing a favourite dog, who looks up to him, and licks his beard. A dead fox lies upon some pieces of wood above : five dogs are in the back ground. The whole of the size of life. Wooton is much to be preferred in his figures of a small size. His large horses and dogs look as if they were made of pasteboard.

On each side of the entrance-door—and therefore behind the spectator on entrance—are two early pieces by *Stubbs* ; which are clever and interesting—as early specimens of the master. To the right, is the portrait of a horse called *Romulus*, with the date of 1777. There is a power of touch in this piece, which marked *Stubbs* through life—and who has been called, by one of the most knowing of modern artists in this department, “the Emperor of horse-painters.” The colouring and expression of the face of the groom, or jockey, who holds *Romulus* by the bridle, has considerable merit. Opposite, and on the left side on entrance, is a much better performance, by the same master, of a hunter called *Scape-Flood*. The shape of the animal is full of grace and power ; and his countenance is vigorously expressed. The groom is, in my humble estimation, a masterpiece in its way : perfect nature : the vacant expression, yet coupled with care and anxiety about the animal—and the tonsure of his hair by the village barber—are as evident, as they are correctly executed. In the horse, may be traced the rudiments of the future excellence of the painter. The size of each of these two paintings, is four feet by three.

This Hall is thirty-one feet three inches in height, by twenty-four feet and a half in width, and thirty-three in length. The ceiling is coved ; having octagonal ornaments, with roses in the centre. The freize below consists of the heads of dogs and foxes—arabesques and capriccios—the whole painted in white. Before passing through the door which faces the visitor on his

entrance, and which conducts him to the *Great Stair Case*, I must request him to turn with me through the door to the left ; and advancing, again to the left, to the further end of a corridor, to accompany me through the entire suite of the ground apartments — comprehending THE DINING ROOM, FAMILY DRAWING ROOM, and five large rooms devoted to THE LIBRARY.

THE DINING ROOM.

THE Dining Room at Althorp, which occupies the first three windows of the ground floor, seen in the View of the House, prefixed to the first volume of this work, was considerably enlarged by the present Earl Spencer. Its dimensions will be found in the plate of the ground plan of the house. Upon a rich and dark-crimson paper, the following interesting Pictures are suspended.

PORTRAIT OF SOFONISBA ANGOSCIOLA.*—Painted by Herself. The ANNEXED ENGRAVING will give the most correct notion of the beauty and simplicity of this composition. The picture is among the most precious in this collection, and must on all accounts be considered a very rare and estimable production. We observe upon it, the coeval inscription of IUSSU PATRIS. When Vasari wrote the first part of his celebrated work upon the *Lives of Painters*, he had little knowledge of the productions of this illustrious Artist. In a subsequent part, he has enlarged upon his previous sketch; and I make no apology to the reader for presenting him with a very literal version of the *whole* of what he has said concerning SOPHONISBA and her family:† Walpole,

* The name is variously spelt in Vasari. The artist herself writes it as above.

† “ But Sophonisba, of Cremona, daughter of M. Amilcaro Angusciuola, has with more care, and with a better grace, than any other lady of her time, practised the art of painting: for she not only knew how to draw, colour, paint from nature, and copy excellently from the works of others, but has also composed some most rare and beautiful things herself. From which circumstance Philip, King of Spain, having heard from the Duke of Alva of her talents, sent for her, and had her honourably conducted into Spain, where he placed her about the Queen, with a large pension, and with the admiration of all that court. And therefore it is not to be wondered at that M. Tommaso, a Roman gentleman, sent to the Duke Cosimo, besides a picture by the divine



THE SINGING AND PLAYING.

THE SINGING AND PLAYING OF THE SINGERS AND PLAYERS.

THE SINGING AND PLAYING OF THE SINGERS AND PLAYERS.

in his *Anecdotes of Painting*, vol. ii. p. 97, edit. 1765, notices this very picture; as also does Pilkington, in his *Dictionary of*

Michel Angelo, in which is a Cleopatra, another picture by Sophonisba, of a girl laughing at a boy, who is crying; she having placed before him a basket full of lobsters, one of which has bitten his finger. The beauty and truth of this painting cannot be too much praised; and therefore, in memory of the talents of Sophonisba, (Italy having few of her productions, on account of her residence in Spain,) I have introduced the mention of it in my collection of drawings. We may therefore say with truth of her, like the divine Ariosto,

“ Le Donne son venute in eccellenza

“ Di ciascun’ arte ov’ hanno posto cura.”

Vasari, Pt. i. p. 174. *Edit.* 1568.

“But the Scholar who did him [Bernardin Campi*] the most honour, and who excelled greatly in painting, was Sophonisba Angusciola, of Cremona, with her three sisters. These virtuous young women were the daughters of SIGNOR AMILCAR ANGUSCIOLA, and of the Signora Bianca Punzona, both noble families of Cremona. Speaking, then, of the Signora Sophonisba, (of whom I related some few particulars in the life of Properzia of Bologna, not then knowing more of her,) I said in that place, that I saw this year, in Cremona, at the house of her father, a well executed picture of her performance, containing the portraits of her three sisters, in the act of playing at chess, and with them an old housekeeper; all done with so much care and diligence, that they appear really alive, and only to want the power of speech. In another picture, painted by the same Sophonisba, is represented the Signor Amilcar, her father, who has on one side of him one of his daughters, her sister, called Minerva, who excelled in literature and painting; and on the other, his son Asdrubal, their brother: these figures are also so well done, that they appear quite to breathe.† In Placentia are to be seen, painted by the same hand, at the house of the Archdeacon of the cathedral, two most beautiful pictures: one contains the portrait of the Archdeacon himself, the other of Sophonisba: both these figures almost appear to speak. Sophonisba, having been, as was before mentioned, placed, by means of the Duke d’Alva, in the service of the Queen of Spain, where she now is enjoying an excellent pension, and much honoured, painted a great number of wonderful portraits and pictures; the fame of which productions caused the Pope Pius IV. to signify to Sophonisba, that he desired to have from her hands the portrait of the aforesaid Queen of Spain; and Sophonisba having complied with his wish, as speedily as was possible, sent the portrait to Rome, writing to his Holiness a letter in the following terms:

* Vasari is in error in calling her a disciple of Giulio Campo.

† This picture was in the Borghese Gallery at Rome. See Baldinucci, *Notizie*, 1550-1580. p. 157. *edit.* 1688, 4to.

Painters,* when the portrait was at Wimbledon. Why the late Mr. Bryan, in his Dictionary of Painters, has chosen to omit the mention of this—probably the most valuable of Sophonisba's

“ HOLY FATHER,

“ I heard from the most reverend Nuncio of your Holiness, that you desired a portrait from my hands of her Majesty the Queen, my mistress. And as I accepted this undertaking, considering it as a mark of peculiar grace and favour, having to serve your Holiness, I asked permission of her Majesty, who most willingly, and with great pleasure, granted it, thereby acknowledging your Holiness's protection towards her. I avail myself of the opportunity of this gentleman's going, to send it to you: and if, by my exertions, I shall have satisfied the wishes of your Holiness, it will give me infinite consolation. It only remains to say, that if, with the pencil, it were possible to represent to the eyes of your Holiness, the beauties of the mind of this Queen, you could behold nothing more wonderful. But of that which is in the power of art to represent, all my endeavours have been exerted to convey to your Holiness a faithful representation. And with this end, with all reverence and humility, I kiss your Holiness's feet.

Your Holiness's most humble servant,

Madrid, September 16, 1561.

“ SOPHONISBA ANGOSCIOLA.”

“ To which letter (the portrait having appeared to him so very wonderful and beautiful) his Holiness returned the following answer, accompanied with presents worthy of the many virtues of Sophonisba.

“ POPE PIUS IV. WELL BELOVED DAUGHTER IN CHRIST,

“ WE have received the portrait of the most serene Queen of Spain, our dearest daughter, that you have sent us. It has given us the greatest satisfaction, as much on account of the person it represents, (for whom we have a paternal regard,) as well as for the religious virtues, and other fine parts of her mind; and also from its having been so diligently and beautifully executed by your hands. We thank you for it, and assure you that we shall keep it among our most precious things: commending this your great talent, which, however wonderful, we understand is among the least that you possess. And with this end, we again repeat our blessing: that our Lord God may preserve you.

“ *Rome, October 15, 1561.*”

“ This testimony is sufficient to demonstrate the talents of Sophonisba.”

Vasari, Pt. iii. p. 561-3. Edit. 1568.

* Pilkington, after Baldinucci, says that by continual application to her profession, she lost her sight; and it is recorded that Vandyke, having had an opportunity of conversing with Sophonisba, used to say, that he received more beneficial knowledge of the true principles of his art from one blind woman, than by studying all the works of the greatest masters in Italy. She died in the year 1626, and in the 93rd of her age.



pieces—it is difficult to conceive. The only other acknowledged specimens of her talents, in England, is the *Marriage of St. Catherine*, in the collection of the Earl of Pembroke, at Wilton; and “a small head of Sophonisba, in a round,” in Lord Ashburnham’s collection. The present picture was purchased by Sarah, Duchess of Marlborough, for seven hundred guineas; a price, of very uncommon occurrence a century ago. This interesting picture is here engraved for the first time.*

A CALM, by ALBERT CUYP.—THE OPPOSITE ENGRAVING will afford the best notion of the tranquillity which reigns throughout this enchanting picture. The predominant colour is a deep or sombre gray, relieved nevertheless with frequent little flashes of light, which are always to be found upon the surface of the sea. The gleam of sun-setting, to the left, affords a fine contrast to the mass of dark clouds which is rolling away. The water is of the most delicious transparency. Altogether, this picture is deserving of the highest praise; and has never been before engraved. It belonged to Sarah, Duchess of Marlborough.

PORTRAIT, by TITIAN.—THIS portrait, which is worthy of the great artist who painted it, is that of LUIGI CORNARO, a noble Venetian. Cornaro was born in 1467, and died in 1566. He was naturally of a weak constitution, and of an irritable temper, both of which were made much worse by every youthful excess of which a man could be guilty. At forty years of age, rapid infirmity obliged him to have recourse to a complete reform of life and to adopt the most rigid abstinence. This salutary determination restored his health, and softened and tranquilised his temper; and he was enabled to reach his hundredth year in

* It may perhaps be considered idle to indulge in conjectures respecting the occasion, or the period, of the execution of this portrait of Sophonisba; but, from the inscription upon it, mentioned above, I think it not altogether improbable, that it is the portrait of herself which she painted for *Annibale Caro*, and which her father, after he had sent it to him, almost immediately required Caro to return. The reader will find two rather interesting letters on the subject in Baldinucci. Sophonisba is said to have been a most sweet singer, which sufficiently accounts for the attitude and action in the picture. The figure of the old woman, I have little doubt, is that of the domestic represented in the game at chess, mentioned in p. 7.

comfort and content. The portion of sustenance which he allowed himself daily, was twelve ounces of solid food, and fourteen ounces of wine. From the Collection of Robert, second Earl of Sunderland.

A WOMAN'S HEAD, by PAUL VERONESE.—A pleasing and sweetly coloured picture, in excellent preservation. From the same Collection.

A MADONNA AND CHILD, by CARAVAGGIO.—A pretty gipsy-faced woman and her child. A good example of the vigorous colouring and strong effect of light and shade of this master. From the same Collection.

PORTRAIT, by TITIAN.—An admirable portrait of one of old Cornaro's grandsons. In the famous picture of the Cornaro family, in the possession of the Duke of Northumberland, this young man is there represented as one of the group of grandchildren behind the old men. Bought at Rome, by the present Earl Spencer.

A FARM YARD, by HONDEKOETER.—A magnificent and well painted picture of various fowl. From the Duchess of Marlborough's Collection.

A HEAD OF A WOMAN AS PSYCHE.—A noble specimen of the Roman School. By whom painted is not decided—but no one can doubt that the artist, whoever he may have been, ranks very high among the great masters of that school. Bought at Rome, by John, first Earl Spencer.

A BOY'S HEAD. An antique encaustic painting. The inscription in gilt letters, upon the mahogany frame by which this curious treasure is surrounded, is as follows; "An Ancient Encaustic Painting, found on the walls of a sepulchral Chamber near Beneventum; first opened for the gratification of *Georgiana, Countess Dowager Spencer*, and cut out from thence, under her inspection, in 1793, with the permission of *Ferdinand IV. King of Naples and Sicily*." Without such an authentic





M. J. G. 1800

R. W. B. 1800

attestation, the spectator might doubt the genuineness of this extraordinary performance; which has all the freshness and force of a subject of yesterday's execution. Something like a similar specimen of ancient art will be found in Caylus's *Recueil d'Antiquités Egyptiennes, Etrusques, Gr. et Rom.* vol. i. p. 153, pl. LVI.

A DESCENT FROM THE CROSS, by SEBASTIAN BOURDON.—A striking and expressive representation of this awful scene. The light, brought to bear wholly on the principal figure, is very happily managed. The painter appears to have taken Poussin as his model while composing this picture, and certainly has not been unsuccessful in his imitation of him. From the Sunderland Collection.

A MAGDALEN'S HEAD, by DOMENICHINO.—A beautiful instance of this great painter's merit. He was one of the best of the Bolognese School, so rich in first rate talent. From the Sunderland Collection.

A FRAGMENT OF A CARTOON, by RAPHAEL.—The subject of which was the *Murder of the Innocents*. This magnificent specimen excites deep regret that the rest of the composition was lost in its passage from Rome to Antwerp, whither it was going to be executed in tapestry. Nothing can be finer than this head; nor can any thing give a better idea of the style in which Raphael executed his last and greatest works. The OPPOSITE ENGRAVING of it is here published for the first time. Purchased at Rome by the present Earl Spencer.

DEATH OF THE STAG, by SNYDERS.—A very fine and genuine picture of the master: nothing can be more beautiful or more touching than the expression of the stag's head. From the Collection of Sarah, Duchess of Marlborough.

A BATTLE, by BORGOGNONE.—A good picture of the master. From the Sunderland Collection.

A SKIRMISH BETWEEN TURKS AND CHRISTIANS, by LINGELBACH.—An uncommonly pleasing cabinet picture.

THE MIRACLE OF THE LOAVES AND FISHES, by G. BASSAN.—A favourable specimen of this expeditious artist.

LANDSCAPE, by SALVATOR ROSA.—Saint Anthony of Padua is preaching to the fishes—a bright and pleasing picture. The painter's monogram is very visible in the front ground. The human figures (and especially that of St. Anthony,) and the fishes are touched with the spirit and truth of a great master.

SAINT CHARLES BORROMEIO CELEBRATING HIGH MASS, by DOMENICHINO.—A capital picture; probably an altar piece for some private chapel. The Saint's head is evidently a portrait of St. Charles Borromeo, and in all likelihood taken after death, from his head still preserved in its crystal shrine at Milan. Who the personage is, who appears to be devoutly attentive to the ceremony performing at the altar, is unknown; but the crown and the sceptre, beside him, denote him to be of illustrious rank. It may not be considered as improbable that, to testify his peculiar worship of St. Charles, the present picture might have been painted for him. From the Sunderland Collection.

A LANDSCAPE, by DAVID TENIERS.—A good picture. The figures in the front ground are very well painted. Purchased at Rome by the present Earl Spencer.

HERO AND LEANDER, by DAVID TENIERS.—Painted in imitation of the Italian Masters.

NOAH'S FIRST SACRIFICE ON COMING OUT OF THE ARK, by CASTIGLIONE.—An odd mass of strange articles—hair trunks, Persian carpets, and household utensils; nothing but anachronisms. A very good picture of the master.

A LARGE CHAPLET OF FRUIT SURROUNDING A BUST OF CERES: FRUIT by RUBENS, ANIMALS by SNYDERS.—A most beautiful and splendid picture; gay, soft, and brilliant. The animals are painted with admirable spirit and freedom. From the Sunderland Collection.

THE DRAWING ROOM.

THIS room is immediately connected with the Dining Room; and may be called rather the *Family Sitting Room*; it being used only in the morning, and the Long Library (to which the visitor is about to be speedily conducted) forming what is called the Evening Drawing Room. It is, however, adorned with several highly interesting pictures, as the following Catalogue evinces.

HEAD OF a HARPER, by SIR PETER LELY.—This head of an old blind harper is an uncommon performance of the master. Lely is usually seen as the PORTRAIT PAINTER of his day: and lords and ladies, beauties and courtiers, alone appear to have engaged his pencil. The picture under review proves that he was equal to a much higher line of art; and probably had his talents been as much encouraged in the prosecution of it, as his interest was stimulated by the countless temptations offered to it, through the vanity or the affections of portrait fanciers, he might have left a name worthy of being placed amongst the very first of his profession.

DÆDALUS AND ICARUS, by VANDYKE.—A very fine picture, and in perfect preservation.* The drawing of the young man's figure, especially the foreshortening of his arm and hand, and the carnation tints, so clear and pearl-like, are happy specimens of the painter's peculiar talent. From the Sunderland Collection.

VENUS AND ADONIS, by TITIAN. — A very fine picture, and a very beautiful composition. Adonis is eagerly withdrawing himself from the arms of Venus, in pursuit of his active amusement.

* This picture is noticed by Walpole: see his Works, vol. iii. p. 221.

Venus is reluctant to let him go, as she foresees the sad catastrophe impending over him; for his death was the result of the chase. Cupids and dogs are in the fine Italian back-ground. A second picture of this subject was painted by the master, for the Colonna family, with trifling alterations in the disposition of the back-ground. But the last prince of that family, from motives of devotion, had it much covered over with drapery. This was afterwards, as far as it was possible, obliterated; and the picture, thus restored, is at present in the possession of J. J. Angerstein, Esq. The picture under consideration is wholly free from restoration or retouching: and is exactly in the condition it was when Lord Sunderland prized it as one of the finest in his possession, and shewed it to Evelyn as a favourite purchase. See *Evelyn's Memoirs*; vol. i. p. 579-80. The expression, as to where it was, is ambiguous: Evelyn says "dining room and bed-chamber."

A BALL, by CORNELIUS POLEMBURG.—An exquisitely gay representation (as the OPPOSITE ENGRAVING testifies) of a large domestic society, enjoying themselves in various ways. Some dancing, others conversing, all amusing themselves after a repast, the remains of which attest the time of day. This picture is so different in subject from those usually seen of the master, that it raises a doubt whether indeed Polemburg be the painter of this truly interesting composition. But the monogram used by Cornelius Polemburg is ostentatiously displayed in the fore-ground. And *Palamedes*, the only artist, who, in the event of its not being the production of Polemburg, would be the painter chosen as capable of executing it, is named Anthony Palamedes,* and

* There were two Artists, brothers, of the name of Palamedes, or STAEVARTS, or Stevers. Of the christian name of the first, Pilkington gives us no account; but the choice of the subjects—"encampments with cutlers' booths, and battles of horse and foot"—proves that the above picture could not be by the elder: and although the younger Palamedes painted "conversations of persons of both sexes, as if they were engaged at cards, or at entertainments of vocal and instrumental music, or at feasts or dances"—yet the monogram of C. P. could never be intended for the initials of himself; and had he executed a picture like this, he would have been too proud to have withheld his own



MASKED BALL.



therefore can have no right to the monogram. It is from the Sunderland Collection; and has, from that time, been considered as a picture by Polemburg; being held, as it deserves to be, in very high estimation for its enchanting delicacy, silver-toned brightness, and extraordinary finish.

A SKETCH, by RUBENS.—This splendid composition and brilliant assemblage of rich objects, is apparently intended for the purpose of being woven in the tapestry of Brussels, in former times so highly renowned; and for which the greatest painters were employed to compose the designs. The subject is the celebration of one of the highest rites of the Jewish religion. The High Priest is at the altar to complete the sacrifice, and the magnificence of the scene is almost peculiar to the wonderful pencil of Rubens. The merit of this great artist is never perhaps so powerfully exhibited as in his sketches. He executed them entirely with his own pencil, which he could seldom afford time to do in his larger pictures, so extensively was he employed: while his sketches, of necessity, must be exclusively the work of his own hand. The genius which conceived, could alone guide the pencil which realised the conception. In this fine specimen of his great mind there are many *pentimenti*, or corrections, visible; which render it very interesting to examine this picture closely. It is part of the Sunderland Collection.

DIANA AND HER NYMPHS, BATHING, by VAN BALEN and VELVET BREUGHEL.—This is a very highly finished picture. That part of it which belongs to Breughel, is equal to any praise. The delicacy, the spirit, and the decision of touch, in the ani-

initials. The same may be said of Polemburg's disciple, JOHN VANDER LIS, who imitated his master so successfully, that his paintings are often taken for those of Polemburg. In this case he would have put his own initials. Walpole tells us that Polemburg painted "an inside view of Theobald's, with figures of the King and Queen, and the two Earls of Pembroke and Montgomerie," &c. Why, therefore, might he not have painted the above? The objection lies in his having usually painted *out-of-door* subjects; but such objection, opposed to the above monogram, does not appear to me to be conclusive.

mals, birds, ornaments, and all the various small objects introduced, as accompaniments to the subject, are truly exquisite, and worthy of the wonderful pencilling of the master. The goddess herself, and her attendants, by Van Balen, are very far inferior in merit, and are true representations of a Dutchman's notion of ideal beauty; they are coarse, ill-formed, and slovenly designed.

PORTRAIT OF A LADY, by TITIAN.—A fine and beautifully coloured portrait of this favourite mistress of the painter. She appears to have been Titian's model for almost all his female characters. From the Sunderland Collection.

A SEA PORT, by CLAUDE LORRAINE.—The sun is nearly set, and the composition, as is ever the case with this celebrated artist, is grand, rich, and full of picturesque objects; but the broad shadows incident to the time of day selected by the painter, are a little darkened by age. From the Sunderland Collection.

A VENETIAN LADY AT HER TOILET, by TITIAN.—A splendid and uncommonly well preserved picture. The subject is not clearly made out; although evidently representing a scene in real life. The business of the toilet is disagreeably interrupted. The jewel casket, on being opened, is found to have been rifled of its precious contents. The angry blush, mantling over the bosom and face, and the indignant fire kindling in the dark eyes of the beautiful and haughty Venetian, prove her to be insensible to the soothings of her lover, who, shewing her herself in a mirror, seems trying to convince her that she requires not the "foreign aid of ornament." This portrait is exquisitely painted. A cardinal's coat of arms is twice introduced in the back-ground of this picture. It formed a part of Lord Sunderland's Collection.

MORNING AND EVENING, by JEAN ASSELYN.—Two pretty and cheerful landscapes, in which Diana and her nymphs going off, and returning from the chase, are beautiful accessories.

THE CRUCIFIXION OF ST. ANDREW, by LE BRUN.—A clear and good picture of the master, in which he appears to have attempted to imitate Nicolo Poussin; but his inferiority in taste is strongly marked in the outré expression of the attitude and countenance of the Roman magistrate superintending the execution of the martyr. It was engraved by Picart. From the Sunderland Collection.

HOLY FAMILY, by RUBENS.—A very pleasing picture, brightly and beautifully coloured. From the Sunderland Collection.

LANDSCAPE, by BERGHEM.—A most exquisite specimen of the master in his best style. Nothing can be better composed than the scenery, nor more soft than the silver-tone of the morning gray tint thrown over the whole picture. From the Sunderland Collection.

A GIRL WITH KITTENS IN HER LAP, by AGOSTINO CARRACCI DETTO IL GOBBO.—A merry little Italian maiden, probably a portrait. From the Sunderland Collection.

A SEA PORT—A CALM, by VANDERVELDE.—This picture and its companion, a violent Gale of Wind, are good and worthy specimens of the artist's powers. From the Sunderland Collection.

A BOY BLOWING UPON A LIGHTED BRAND, by SCHALCKEN.—A fine picture of the master, and a very happy example of his uncommon power of producing the peculiar effect of the light of fire. From the Sunderland Collection.

CLEOPATRA DYING WITH THE ASP AT HER BOSOM, by GUIDO RENI.—Guido, when a very young man, appears to have given a more than natural strength and depth to his shadows, from a great admiration which he is known to have entertained for Caravaggio, whose peculiarity in this respect he imitated. But his unequalled taste, and the exquisite elegance of his mind, seemed to have prevailed over his inclination to follow, in other

respects, the coarse and vigorous model who misled his youthful judgment.

This picture and its companion, a *LUCRETIA* in the act of stabbing herself, are good proofs of this fact. The shadows are too deep, much deeper than he practised in after life; but the design of these beautiful female figures is as perfect as any this great master ever produced—more especially the *Lucretia*. From the Sunderland Collection.

ACIS AND GALATEA—POLYPHEMUS AT A DISTANCE, NYMPHS AND TRITONS, by *NICOLO POUSSIN*. — The remarkable severity and good taste of this very superior artist in the selection of his subjects, make the picture under review rather a striking deviation from his usual correct choice: not that the representation of a well-known story in mythology is a circumstance to be wondered at, by a master whose profound knowledge of ancient learning distinguished him above all painters; but the mode of treating it is liable to an imputation, in which he is guiltless in every other picture known of his pencil. It is however a fine and genuine instance of the perfection of his design, beautifully and classically composed, and in perfect preservation. From the Sunderland Collection.

THE PERSONIFICATION OF THE FIVE SENSES, by *SIMON DE VOS*.—The subject is not agreeably treated, but the executive part is not to be surpassed. The brilliancy and sharpness of the touch, the beautiful clearness of the colouring, make up for the deficiency to be lamented in the composition. Its companion, by the same master, is a more agreeable picture, and a gay assemblage of careless revellers in the enjoyment of music and feasting, is admirably grouped and thrown together in picturesque confusion. The delicacy of the pencilling, and the effect of the sun-beams through the windows of the apartments, are beyond praise. From the Sunderland Collection.

A SHIPWRECK, by *BONAVENTURE PETERS*. — A very fine picture, and apparently a too faithful representation of a sad scene.

The figures, although so diminutive, are perfectly made out, and bear the closest examination. From the Sunderland Collection.

A SPANISH BAG-PIPER, by VELASQUEZ.—A good picture of the master. From the Sunderland Collection.

THE LIBRARY.

THE Library at Althorp occupies a suite of apartments, on the ground floor ; of which the entire length—from the extremity of the first apartment, called *The Long Library*, to that of the fifth or last apartment, called *The Gothic Library*—cannot be less than two hundred and twenty feet. These rooms may be said, with very few exceptions, to be filled with books to the very ceiling. I shall begin with the first, or the LONG LIBRARY, in which the foundation of this magnificent Collection may be said to be laid.

THE LONG LIBRARY.

A screen, or partition, terminated by columns of the Ionic order, is at each end of this room ; within about eleven feet of the extremity. The SUBJOINED PLATE will give a notion of one of these extremities, and the spectator will suppose the corresponding end, from which the view is taken, to be precisely like it. The figures introduced will also give a notion of the usual purposes to which this room is devoted ; namely, as a Morning Sitting Room, or Drawing Room ; and it is indeed considered the usual place of assembling, either morning or evening, by the visitors. From the partial contraction of the room, by means of these screens, the proportion is better preserved. The whole, in its present state, was executed by the late Mr. Holland, the architect, under his Lordship's directions, and is painted white — which colour, being balanced by the various hues of the bindings of the books, gives the entire room a gay and cheerful appearance.

In the day time, ample light is afforded by means of five large windows, which are seen on the left side of the house, in the exterior view of it. In the evening, as before observed, it is used

as a *Drawing Room*; where the company assemble on rising from the dinner table.

It is now scarcely twenty-five years since this room contained the *whole* of his Lordship's library; and *that* portion of it which, in the engraving, is seen through the pillars, was set apart for the reception of EDITIONES PRINCIPES, and *Books printed in the Fifteenth Century*. Here it was that Gibbon described himself "as having exhausted a whole morning (in company with the noble owner) among the first editions of Cicero."* Were that celebrated historian now alive, and engaged in a similar pursuit, he would find the toil of investigation a little more severe; as the number in that class of Books (preserved for the last twenty years at Spencer House) is prodigiously increased. The shelves, as seen in the view, and then occupied by early printed volumes, now contain a selection of volumes, in all classes of literature, which are distinguished for their rarity and condition, and for the beauty of their bindings; and which form, in short, a little series of themselves..

The corresponding end of this room—or that part from which the view is *taken*—is devoted almost entirely to THEOLOGY: the bottom shelves being occupied by *large paper* copies of the *Polyglott* and other *Bibles*. Before, however, we quit this Library for the adjoining apartment, it will be necessary to make the visitor acquainted with the PICTURES which it contains, and which are grouped (if I may so speak) in the centre of the room, about the fire-place, as the annexed view shews. The principal of these, both for size and intrinsic merit, is supposed to be

REMBRANDT'S MOTHER, by HER SON.—The *opposite plate* will give the best idea of the composition of this picture; and the observer cannot fail to admire the consummate care and skill with which the whole is executed. The chiaro-oscuro (of which however the effect is materially injured by its being placed *opposite* the light,) is as perfect as it is charming. Seen by lamp-light, the spectator cannot fail to be struck with its force and beauty. The figure in question is habited in a vestment of a yellow tint. Her head-dress is of a dark and variegated pattern. The

* *Life and Memoirs*, vol. i. p. 289. 4to. edit.

cloak is of a dark, or almost blackish tint. The curtain is a deep neutralised green; a colour, of which all painters, from Titian to Reynolds, have been exceedingly fond; but no artist has managed it with more magical effect than Rembrandt. This fine painting has never been before engraved; and if any criticism may be offered upon the present graphic production, it is, that the countenance is rendered a *little* too young. It was executed from the copy, made in water colours, by the late Mr. Satchwell — now in possession of Earl Spencer. The original picture was in the Collection of Sarah, Duchess of Marlborough.

Under the Rembrandt, A ROUND LANDSCAPE, by BREUGHEL.—A pretty little bit. The scene a wood, and the birds and foliage most delicately handled.—On the right hand, A CONCERT OF BIRDS, by VAN KESSEL:—a miraculous display of the power of his pencilling and of his miniature touch. Each bird, although very diminutive, is so perfect, that it would bear examination through a microscope. On the left hand is a delightful little LANDSCAPE, by BREENBERG. The nymph who is bathing is said, in the old catalogues, to be by Polemburg. This little landscape is one of the most genuine and brilliant pictures at Althorp.

Under these three small pictures, are two frames filled by PORTRAITS IN ENAMEL:—of the following personages; two of *John Duke of Marlborough*, by Zinck: two of *Sarah Duchess of Marlborough*, by an unknown artist: *Lewis XIV*, *Cardinal Richelieu*, and an *Unknown head* of beautiful execution, by Petitot: *Lord and Lady Granville*, *Lady Anne Sunderland*, and *Lady Rachel Russell*; by artists unknown.

Three oblong pictures by DAVID TENIERS.—This artist often attempted subjects in the style of the Italian masters. These under review are cases in point. The subjects are mythological; and although the failure in giving gods and goddesses, nymphs and tritons, Cupids and sea monsters, grace or classical dignity, is truly ludicrous; yet in spirit, sharpness, clearness, and matchless brilliancy and lightness, he far surpasses the Italian school. These three pictures, and their companions on the other side of

the chimney, were painted for the purpose of forming the panels of a *Corbeille de Mariage*, or casket, in which marriage gifts are offered to foreign brides by the bridegroom on their wedding day.

Two small pictures of Teniers, of **BOORS MERRY AND HALF DRUNK, WITH THEIR WINE JUGS IN THEIR HANDS**. Above these are two very interesting cabinet pictures in the best style of the Italian school. That on the left hand is the **NATIVITY**, by **BAROCCIO**: a most happy composition, and perfect in expression and effect. All the light proceeds from the holy child, and strikes beautifully on the mother, kneeling by the crib, and on a group of angels hovering over them. Sir Joshua Reynolds studied this identical picture very many times, while he was composing the Nativity which forms the centre of the window at New College, Oxford. The present is from the Sunderland Collection.

The picture on the right hand is a very excellent specimen of the Bolognese school — **A ST. FRANCIS**, by **GUIDO RENI**. The head and hands of the saint are finely painted, and the expression of the countenance most beautiful. From the same Collection.

Right side of the Chimney, at the bottom, A DUTCH VIEW, by **VAN MOSKER**, a scholar of Hobbima. Three long pictures by **DAVID TENIERS**. On the left of the upper one are the portraits of two great artists, the elder of whom is **MICHAEL ANGELO BUONAROTTI**, the other **GIULIO ROMANO**. They are painted by Sebastian del Piombo, Michael Angelo's favourite scholar; altogethether forming a singularly interesting picture.

On the right hand of the Teniers, A small LANDSCAPE, by **MOLA**.

Above these, on the left hand, are AN HOLY FAMILY, by **CARLO MARATTI**.—A pretty cabinet picture; and on the right of it a **LANDSCAPE**, by **MURILLO**, representing the Entrance of the Grotto of Pausilippo, near Naples. An uncommon and beautiful picture of the master. All these are from the Sunderland Collection.

At the top, on the left hand of the chimney, two small pictures, with cattle, by BERGHEM; and a MADONNA AND CHILD, by PIETRO PERUGINO, who was Raphael d'Urbino's master, in the centre.

At the top, on the right hand, Two small LANDSCAPES, by an unknown hand; and in the centre, an ENTOMBING OF CHRIST, by ANDREA SCHIAVONE.

From the Long Library, the visitor retires, between the pillars seen in the view, to the second room—which may be designated

THE RAPHAEL LIBRARY.

It takes this name from a very fine picture of the *Holy Family*, by that master, which hangs over the fire-place.* This picture is painted in the second style or manner of Raphael, and the figures are of the size of life. It was purchased by the present Earl Spencer when he was in Italy, in 1785, from a noble family in whose possession it had remained ever since the time of Raphael. By original documents, it was proved to have been expressly painted by him, for an ancestor of the same noble family. It is painted upon plaister, about three inches in thickness, laid upon wood. There is another similar picture, by the same master, but with a different back-ground, in the Royal Collection at Naples. In the order of the arrangement of the books, this Library contains a very choice collection of *Poetry* and *County History*; most of the latter class being upon large paper. To the left, on quitting it, is hung up a curious old hunting horn,† of ivory, of the execution of the xvith century, and of foreign workmanship; presented to his Lordship by George Ashby, Esq. of Haselbeach, in Northamptonshire.

* For some other subordinate notices, connected with it, see the *Bibliographical Decameron*, vol. iii. p. 389.

† In the Althorp Library is a very fine, but not quite complete, copy of that rare and most singular book, entitled, *An Accademie of Armory, &c. By Randle Holme*, [1688] Folio . . . being a sort of Encyclopædia, in its way. In the III^d Book of this work, are instructions for “blowing a horn,” which, for aught I know to the contrary, might have been put into practice by the above instrument; for surely it seems calculated, in every respect, to do justice to





ALBERT ALBERT.

ALBERT ALBERT.

From an Original Painting by Sir J. Reynolds, at Althorp.

London: Published by J. & J. Johnson, 1822.





From the Original

THE MARCHIONESS CAMDEN.

From an Original Painting by Sir J. Reynolds, in the Library at Althorp.

London, Printed by T. & A. New, at the Sign of the Sun, 1787.

From this room you go immediately into

THE BILLIARD LIBRARY.

This room is so called, from a billiard table being placed in the middle. This library is lighted by three large windows, of which the centre is made to be raised up, with small folding doors below, through which you walk into the park. This room contains, in the order of arrangement, a fine collection of *History* on one side, with the continuation of *Poetry*, on the other. But this room has other attractions, which cannot fail to delight a lover of the fine arts. Here are two of the finest specimens of the pencil of Sir Joshua Reynolds, which this mansion contains. They are the portraits of the present MARCHIONESS CAMDEN and VISCOUNT ALTHORP—the latter when four years old. As this is presented to the reader, through the medium of the OPPOSITE ENGRAVING, it may be only necessary to observe, that the portrait of Lady Camden is in a fine state of preservation. The head-dress is a pink muslin, encircled by white beads. The girdle, or sash, is of a yellow tint: the drapery is white. The *attitude* is undoubtedly one of the most hazardous for a painter to execute with grace and good effect; but difficult and extraordinary indeed must have been *that* attempt, in which the pencil of Reynolds could have failed. There is a glow and radiance about the whole of this picture, which is perfectly magical: the etching from it, by the late Schiavonetti, in the dotting style, is undoubtedly a faithless resemblance. Under the portrait is

An interesting picture by CALLOT, representing the LANDING OF THE DUKE OF BUCKINGHAM on the island of Rhè during

such directions as these. On "The Mort or Death" of any deer. "*Tone Ton Tavern Ton-tavern Ton, ton, tavern.*" To call the company in the morning; *Tone, tavern, tavern tavern tone ton-tavern*: The stroaks to field. *Ton-ton-tavern, tone-ton-tavern, ton-tavern, ton-tavern, tone tavern, tavern tone.* To uncouple the hounds. *Tone tavern, tavern, tavern, tavern, tavern, ton-tavern tone.*"

the siege of La Rochelle. The details are curious; and the costume, and arms, and military arrangements, are very worthy of close examination.

THE PORTRAIT of the present VISCOUNT ALTHORP is a performance of great sweetness and ability. The colouring, in parts of the drapery, is flown a little; the usual result of those pictures of Sir Joshua in which the white colour predominates. The dress is wholly white, with the exception of the sash, which is light blue. This picture has never been before engraved. Below it, hangs

A very pretty LANDSCAPE, by VAN GOYEN—surprisingly clear, and brilliantly sketched: a very genuine specimen of the master.

You now resume your bibliographical journey, and enter a fourth book-room, which is called

THE MARLBOROUGH LIBRARY,

from the PORTRAIT of that great General, which is hung over the fire-place. This is said to have been the favourite portrait of the Duchess. It represents the Duke, as the OPPOSITE ENGRAVING shews, shortly after his return from one of his continental campaigns. His countenance has a browner tint than is usually seen in his portraits; but the Duchess, having before had her husband's likeness taken as the handsomest *fair* man, declared that the present should represent him as the "handsomest *brown* man"—in England. It has never been before engraved. Of the PAINTER, nothing is known with certainty; and it must be allowed that this countenance of the Duke differs much from the usually received portraits of that great man. I cannot also but consider it as the most genuine one; and as most worthy of the reputed beauty of the original. This room is precisely of the dimensions of the RAPHAEL LIBRARY, and is commonly used as an Evening Drawing Room for the family when they are alone. The class of books contained in it, are chiefly *Voyages and*



JOHN DUKE OF MARLBOROUGH

T. Smith del.

Warrington sc.

JOHN, DUKE OF MARLBOROUGH.

*From the Original, painted on the Tapestry in
Carl. James's at Althorpe*

Travels, and *History*. Among the latter, the curious will not fail to notice one of the completest sets in England of that rare and truly wonderful work called the *Acta Sanctorum*, in fifty-five folio volumes.

Thus far the visitor has been conducted over what may be called the *old* suite of apartments, devoted to the Library; although it is scarcely six years since this last room—heretofore his Lordship's bed-chamber—was thrown open for the reception of the overflowings of such a progressively increasing Collection. We have now to tread *new* ground. Previously to his Lordship's leaving England for Italy, in 1819, a plan was projected for building a new room, of the Gothic form, for the reception of more books—and which was to communicate to the room, just described, by means of a CORRIDOR. This plan was carried into effect during the year of the absence of the Earl and Countess; and in the following year, 1820, the Christmas revelries at Althorp extended to this Gothic room. It is indeed a beautiful and appropriate apartment; with a surrounding gallery, six feet in width, lighted by four Gothic windows. In this gallery there is ample room for chairs and tables; and the studious may steal away from the animated discussions carried on below, to the more perfect enjoyment of their favourite authors. The spiral stair-case, leading to this gallery, is as neat in appearance as it is admirable in contrivance: no space being lost for the reception of books.

But we must not forget that this new member of the mansion is connected to the old body by means of a CORRIDOR; in which are several pictures, recently placed there, and which call for a particular description. At the bottom of it, near the entrance to the Gothic Library, is a BUST OF HIS LORDSHIP, (upon a term) executed by CHAUNTREY, and considered to be a strong resemblance.

A SKIRMISH OF CAVALRY, by BORGOGNONE.—A small picture, very spirited, and in the best manner of the master.

A LANDSCAPE, by GASPARD POUSSIN, with shepherds in the fore-ground. The tranquillity of the scene, the depth and clear-

ness of the whole, are remarkable ; and in this picture are seen many of the peculiarities of the master.

A beautiful little bright picture, representing a VIRGIN AND CHILD, with St. Francis, in an attitude of devotion, and some other figures, by ROTHENAMER. A perfect gem of its kind.

A most beautiful picture, by P. WOUWERMANS. — A GENTLEMAN UPON A CURVETTING HORSE, with a riding-master standing by, and giving him instructions ; several spectators are on one side, while on the other a beautiful white horse is breaking loose and pursuing another. The landscape and the sky have the usual beauty and softness of this master's paintings.

THE MARRIAGE OF ST. CATHERINE, by CARLO DOLCI. — The attitude of the Virgin is simple and graceful ; the kneeling figure of St. Catherine has also a good deal of merit, and her drapery is finely disposed. The colouring of the whole is excellent.

A COTTAGE ON THE BROW OF A HILL, with a road by the side of it, along which a lady is riding at a round pace, followed by a falconer, with a hawk upon his fist, and a greyhound in a string ; while other figures are seen descending the hill beyond the lady. This beautiful picture is by WOUWERMANS. The clouds are breaking away, and the sky brightening on the left, so as to set off the principal figures ; and the shade on the right is relieved by a white horse, beautifully painted. A companion to that before described by the same artist, and equal to it in merit.

A MAGDALEN AT HER DEVOTIONS, in a secluded scene. She sits barefooted, and, with dishevelled tresses, and her hands folded upon her bosom, is intent upon a skull and some pious book open before her upon a projecting rock, above which is a crucifix. A sylvan glade, with a brook running through it, very brightly painted, form the back-ground. Several birds appear amongst the trees and on wing, and a lizard and a butterfly are seen in another part of the picture. It is the joint composition of three masters—the landscape being by PAUL BRIL—the Mag-

delen, after ANNIBAL CARACCI, by ROTHENAMER, and the birds by Van KESSEL.

THE DAWN OF A BRILLIANT DAY shining on a calm sea and upon a bold and picturesque coast; by PYNAKER. In the foreground is a boat full of figures, comparatively in the shade; and in the distance a ship with all sails set, in a very beautiful light. This picture can scarcely be surpassed in brightness, softness of light and shade, and beauty of tint.

A HOLY FAMILY, by ALBANO.—In the principal group the figure and colouring of the infant Christ, and of the drapery that surrounds him, are particularly to be remarked. The landscape is beautiful; and the whole forms one of the most pleasing pictures of the master.

A Copy, upon a small scale, (twenty-eight and a half inches by twenty-three inches) of RAFFAELLE'S TRANSFIGURATION, by BAROCCIO.—It has very extraordinary merit in drawing, colouring, and fidelity in details, especially in the heads; and the value of this early copy, which is in the highest preservation, is now much enhanced, by the serious damage lately done to the original by picture-cleaners and restorers.

ST. JEROME AT HIS STUDIES, by STEENWYCK.—The Saint sits in an apartment which appears to be a sacristy, as it has a pulpit on one side of it, and opens into a deep gothic oratory. There is a fire-place and over-hanging chimney opposite the pulpit, and books, and a variety of other objects in the room. A lion is lying on the floor, and is introduced as the symbol of the saint. A very brilliant picture, and in Steenwyck's best style; the perspective is admirable, and the nicety of the finishing exquisite.

A SHEPHERDESS, by BLOEMART.

LANDSCAPE, by ALBERT CUYP. — Although this picture has not the golden splendour which often distinguishes the works of

this master, it has yet much warmth of colouring and softness of touch. In the fore-ground are cattle and sheep very skilfully painted in various groups. The head of a ram, conspicuous in the front of the picture, is singularly well done. The distance is glowing with a red evening sky, beautifully coloured.

A PIPING GOATHERD, with a goat looking up, and as it were listening to him, by BLOEMART. The Companion to the preceding, by the same Painter.

A PERSONIFICATION OF CHARITY, by CARLO CIGNANI.—The figure is in a reclining posture, resting upon one arm, while the other is extended gently to raise the drapery over the head of a sleeping infant. She looks earnestly and complacently on the babe. Another child is at her breast, and a third is flung back upon her lap. There is a fine distribution of light over the whole centre of this picture, which is the first beauty that strikes the spectator; but, on a closer examination, the expression and the beautiful design of the female head, together with its masterly execution, produce an admiration of a higher kind.

MASKERS, by WATTEAU, and its Companion, A LADY PREPARING TO SING TO A GUITAR, which a man is tuning. Both pretty pictures, and the colouring of the latter, especially, very good.

A SEA PIECE, by W. VANDERVELDE.—Ships in port; amongst which is a man of war just arrived, lowering her sails, and saluting.

A FLIGHT INTO EGYPT, by CARLO MARATTI.—One of the best pictures of this master. The Virgin's head is singularly beautiful. This picture was engraved by Jac. Frey at Rome, 1735.

A LANDSCAPE, by DECKER.—The sky, and trees against it, are well painted, in Ruysdaal's manner.

Over the Japan cabinet, west side, HERMITS IN A CAVE; peasants bringing them food, and receiving spiritual instruction in

return. A remarkably pretty picture of DAVID TENIERS, in his best style.

All the pictures in this Corridor were part of the Sunderland Collection.

Having thus conducted the visitor through the Corridor, we enter, and examine more particularly,

THE GOTHIC LIBRARY.

The eastern and western extremities are nearly wholly occupied by gothic windows, glazed with plate-glass; which, in addition to the four smaller windows above the gallery, afford abundance of light. In the further, or eastern extremity, there is a bay-window; of the construction of those of the time of Queen Elizabeth. This window may be separated from the room, in case of extremely cold weather, by means of a couple of glazed doors, which are made to retire within the solid part of the building, and to draw out, and meet in the centre, as occasion may require. Sofas, chairs, tables, of every comfortable and commodious form, are of course liberally scattered throughout the room. The bay-window looks into the pleasure-garden, or rather into a luxuriant shrubbery; where both serpentine and straight walks invite to a ramble among larches, elms, and oaks—the two latter, of a size and antiquity not exceeded by any in the park. Running parallel, a little to the right, is the flower-garden of Lady Spencer; of small dimensions; but neat in trim and perfect in cultivation. Upon the whole, it must be confessed that this room, both within and from without, has a character peculiarly BOOKISH—and such as we might suppose to belong to a well-endowed monastery.

The only embellishment in this room, in the character of a *picture*, is a small and beautifully executed portrait of the family's ancient poetical relative, SPENCER.* The history of its occupying the present place is thus told in an inscription pasted at the back:

* See page xii. ante.

"This portrait of Edmund Spencer, the author of the "*Faerie Queene*," is a copy, painted by RAEBURN, in 1820, of the original, in the possession of the Earl of Kinnoul, at Dupplin Castle, N. B. Another original portrait of this great poet was known to have been at Castle Saffron, in the county of Cork, Ireland, situated in the neighbourhood of Kilcolman Castle, the residence of Spencer, which was destroyed by fire before his death. This picture, in consequence of the roof of Castle Saffron falling in from neglect, was utterly destroyed; a fact ascertained by Admiral Sir Benjamin Hallowell, during the period of his command in chief of the port of Cork in 1818, at the request of George John Earl Spencer, K. G."

In this Library are placed what may be called the finer copies, and especially those upon *large paper*, in all classes of books. The shelves, upon which the folio volumes are placed, contain a display—which, for *their extent*, I do not remember to have seen exceeded either at Paris or Vienna. Being nearly on a level with the eye, and coming immediately in view, the knowing spectator cannot fail to be struck with the richness, choice, and extraordinary worth of the treasures which he surveys; and of which a careful investigation only confirms the accuracy of a first impression.

Thus has the reader been made acquainted, in as summary a manner as possible, with the *locale* of the ALTHORP LIBRARY; although it should be mentioned that the dado, in the PICTURE GALLERY—which is one hundred and fifteen feet in length—is fitted up with shelves about four feet from the ground, for the purpose of holding those works for which there may be no room in the Library below. It is barely possible, even for the most uninterested visitor, to walk through the apartments in which this extraordinary library is deposited, without being struck with the general beauty of the copies and of the bindings. Such an assemblage of valuable, rare, and precious books—the result of the ardour, judgment, and liberality of ONE MAN—its present noble owner*—while it has very few similar examples in our

* It is true, that Lord Spencer's father purchased the library of Dr. George, head master of Eton School, which contained about five thousand volumes: and of which a great part consisted of volumes of Miscellaneous Tracts—

own, or other countries — cannot fail to produce reflections the most congenial with enlightened minds, and of the most honour-

among which there are some, doubtless, of a peculiar rarity. But it is not less true, that most of the remaining volumes have been exchanged for better copies; and that, of *all* those of the xvth century, only *one* copy (I believe) is preserved; namely, the Lascaris of 1476: see *Bibl. Spenceriana*, vol. iii. p. 76. The books, from the old Library, are known by the arms of John Earl Spencer, with a roman capital letter, inscribed with the pen, below. Besides this library of Dr. George, there was a small collection, some of which were rather curious old English books, belonging to the family in the earlier times of their inhabiting Althorp, and before the creation of the first Lord Spencer, in 1603—as appears by the family crest stamped on the binding of a few of them, without a coronet. Before the purchase made from Dr. George's executors, these books were kept in very coarse old wooden cases, in what is now the Dining Room, but what was then the Billiard Room.

As a specimen of the contents of one of these volumes, in 12mo. lettered MISCELLANIES, at the back of the binding, I present the reader with the following titles of the pieces contained in it. It is numbered 7257.

1. *Ane Detection of the duinges of Marie Quene of Scottes, &c* Original edition, in the black letter. Rare. Reprinted by Constable.

2. *Two Centuries of Pauls Church-yard: &c.* Without date, with the arms of both Universities printed in the title-page. This is yet an amusing book, and somewhat scarce. It ends thus: "*Finis Bibliothecæ, & (proh dolor!) Parliamenti.*"

3. *Verses written by Severall of the Author's Friends; to be reprinted with the Second Edition of Gondibert.* London 1653. Only eight leaves, including the title. Scarce.

4. *The Incomparable Poem Gondibert. Vindicated from the Wit Combats of Four Esquires, Clinias, Dametas, Sancho, and Jack Pudding.* 1653. The same number of leaves. Of the same rarity.

5. *A Neue Booke called the Shippe of safeguarde, wrytten by G. B.* Anno 1569. *Imprinted at London by W. Seres.* In the black letter. The autograph of the celebrated *Francis Thynne*, 1569 (concerning whom see Todd's *Memoir of Gower and Chaucer*, 1810. Introduction, p. x.) is at the bottom of the title-page. This is the only copy of the book with which I am acquainted. Mr. Haslewood favoured the public with an analysis of its contents, in the *British Bibliographer*, vol. ii. p. 618—634.

6. *The Pleasant Fable of Hermaphroditus and Salmacis. By T. Peend Gent. With a morall in English Verse.* Anno Domini 1565. *Mense Decembris.* Contains Signature A to C, in eights. *Printed by Colwell.* Original edition. Of great rarity. In the black letter. Ritson. *Bibliog. Poet.*

able and flattering description in favour of the founder of such an intellectual banquet.

p. 296, supposes this to have been previously printed in 1564, but I doubt the existence of such edition.

7. *The excellent Historye of Theseus and Ariadne, &c.* By Thomas Vnderdowne. Imp. by Rycharde Johnes. 1566. 28. of Januarie. In the black letter. First edition. Very rare.

8. *A poore mannes beneuolence to the afflicted Church.* Imprinted at London in little Britaine by Alexander Lacy 29 Jan. 1566. In the black letter.

9. *Treatise of Dreames.* (Title wanting.) In the black letter. No imprint at the end.

10. *A short Discourse of the meanes that the Cardinal of Loraine vseth to hinder the stablishing of peace, & to moue new troubles in Fraunce.* Imp. by H. Bynneman for Lucas Haryson. 1568. In the black letter. First Edition. This book also belonged to Francis Thynne, and has his autograph, and the price (ijd.) marked at the top of the title-page. There are some horrible narratives disclosed in this book. Among them, at F. j. rect., is related the murder of a Captain Gosse—"whose wife was constrained to hold the candle to light the murtherers, while they hewed her husband in pieces." But there are hardly colours *black* enough for the historian to use in his delineation of the character of the Cardinal of Lorraine.

11. *A Poesie in forme of a Vision, briefly inueying against the moste hatefull, and prodigious Artes of Necromancie, Witchcraft, Sorcerie, Incantations, &c.* Compiled in Metre by I. H. Printed by Rowland Hall, 1563. In the black letter. A very uncommon little volume. Every herb of the field seems to be thrown into the alternate rhyme stanzas of this poem.

There was no herbe, nor pleasant flower
in such a felde to knowe :
But might be sene most fruitfully
within this feilde to grow.

.

The Hartsease, and the Pacience
and crimsen Pimpernell :

The Cammock, and the Cammomille
and caunterbury bell.

Rosecampany, Maudlen, and Coste
and London touft so red :

Agrimony, and Lians toth,
that children caule pisbed. A iii—iiii

The whole passes in a dream or vision. Ritson was ignorant of the author.

It is, in short, a GENERAL LIBRARY; one, which, with the exception of merely technical or elementary works upon *Law*,

12. *The Grantes, Ordinances and Lawes of Romency Marshe.* At the end: *Londini, &c. Thom: Berthelet.* 1543. I take this to be the *first* edition of this celebrated Ordinance. Consult the *Typ. Antiq.* vol. iii. p. 322. From which it is evident that neither Herbert nor myself had seen the book. The name of Francis Thynne also appears in this volume, at the top of the title. It contains A B, in eights: the imprint, on a separate leaf, forming B viij.

13. *A Seconde declaration of the Prince of Conde.* Imp. by Henry Sutton for Edward Sutton, &c. 1562. In the black letter.

14. *De Civilitate Morum Puerilium per Des. Erasmus Rot. &c. Antverpiæ.* 1554. The name of the original proprietor of the book is cut off.

The time is not *very* remote, when this DUODECIMO VOLUME, containing probably about 450 pages, would have produced, at a public auction, a sum little short of fifty guineas.

Among the *Quartos*, denominated MISCELLANIES, there is one which has not fewer than a hundred and fifty tracts of prose and poetry. Another, numbered 6912, contains the following tracts; of which the reader will appreciate the worth as he becomes better acquainted with them. They are bound in an old vellum cover, and have the number 6912 in the fly leaf, whereon the old Spencer Arms are pasted.

1. *The View of Fraunce.* London printed by Symon Stafford. 1604. 4to.

2. *The first and second part of the History of the famous Euordanus Prince of Denmark; with the strange Adventures of Iago, Prince of Saxonie: and of both their severall fortunes in Loue.* At London, printed by J. R. for R. B. and are to be sold on Paules Church-yard, at the Signe of the Sun. 1605. 4to. In the black letter. I have reason to think that this curious "history" is unknown to most of our lovers and readers of old black letter romance. There are no numbers to the folios, and the two parts extend from A to Z—A a and B b—all in fours.

3. *The Downefall of Popery. Proposed by way of a new Challenge, &c.* Printed by Thomas Purfoot, &c. 1605. The author is Thomas Bell, who was a converted Papist and a very shrewd writer. pp. 155.

4. *Ratseis Ghost, or The second Part of his madde Prankes and Robberies.* Printed by V. S. and are to be sold by John Hodgets in Paules Church-yard. Date supposed to be cut off. In the black letter. The loss sustained by the absence of the *first* part of these "mad pranks" may be easily conceived, when the reader learns, not only that this *second part* is *UNIQUE*, but that no account of it, in any shape, has yet appeared before the public. Nor is the present a fit place for amplitude of detail. A rude wood cut of Ratsey's Ghost—a figure naked to the waist—with a fire ball in one hand, and what looks like a torch

Botany, and *Medicine*, admits works of the highest character upon ALL branches of LITERATURE and SCIENCE; and astronomy, chemistry, mathematics, fortification, and other similar branches, will be found here as well those of philology, lexicography, belles-lettres, and divinity—in almost all languages.

in the other, is in the title-page, between the title and the imprint. Ratsey appears to have been a mad, harum-scarum fellow—in drinking, thieving, and cheating, &c.; having two comrades, of like propensities, in *Snell* and *Short-hose*. The running title is “Ratsey Ghost.” The first chapter is entitled, “*A pretty pranke passed by Ratsey, vpon certain Players that he met by chance in an Inne: who denied their owne Lord and Maister, and vsed another Noble-man’s name.*” The second chapter, “*How Ratsey robbed a Tapster of Maidstone, and gulled him the next day, being disguised.*” The third, “*A pretie conceit past vpon Ratsey by a fellow that he rob’d of ten pounds,*” &c.

Ratsey is betrayed (like many of his fraternity) by his most intimate friend and fellow robber, *Snell*. And the last chapter treats “*Of Ratseys demeanour towards the Sheriffe, and his carelesse carriage at the time of his execution.*” I select a good portion of this chapter. Ratsey “having receaued the dolefull doome of death, being brought to the place of execution, Maister Sheriffe (saies he) though life faile me, yet while I doe liue my heart shall not faint me. I sorrow not to dye, but I grieve at the manner of my death. For might I in the field incounter the enemie, and so dye, it would nothing discontent me. Might I be praie to some wild beast, and so perish, I were a happy man. But to fall into the hangman’s handes, oh mee thrice miserable and unfortunate! Euerie wrong I haue done (called now to remembrance) wrings a drop of blood from my heart. There is nothing [like vnto] to the worme of Conscience: no hell to [like vnto] a minde toucht with guilt. But doe me one fauour, I pray you, Maister Sheriffe, before I die? What’s that Maister Ratsey? quoth the Sheriffe. Faith nothing (saies he) but that I might see the others die before me, especially that villain *Snell* that betrayed mee,” &c. The tract contains F 3, in fours.

5. *The Fraternitie of Vacabondes, &c. where unto also is adiointed the xxv Orders of Knaues, &c. Confirmed for euer by Cocke Lorell, &c. Imp. at London by W. White dwelling in Cow Lane.* 1603. 4to. Original, and rare edition.

6. *The Flea: sic parua componere magnis.* London, Printed for John Smethwicke, &c. 1605. 4to. A large wood cut of a shepherd in a tree; with a bull sitting in a chair; a fox, rat, dog, and four elephants, below the tree. The author is *Peter Woodhouse*, whose two dedicatory epistles preceded the text. Then a poetical address, “*In laudem Authoris,*” by *R. P. Gent.* On sig. B, the poem begins with the title of “*Democritus his Dreame,* (which is the

The reader will probably now expect SOME ACCOUNT of the Treasures of a LIBRARY, through which he has only passed in a hasty manner, but which may have been sufficient to excite a curiosity for more full and particular information. With every disposition to gratify his wishes, it must, at the same time, be obvious to him, that THE PRESENT is not the place for a *descriptive Catalogue* even of the principal articles in each department; but while he will here find little better than partial notices of some of the more remarkable and magnificent copies of Books in the branches of *Literature* and *Belles-Lettres*, he must admit that such a partial selection has been in some measure compensated by an account of the various impressions of BIBLES and TESTAMENTS, and of portions of the SACRED TEXT, in almost all languages, which are contained in this extraordinary Collection. While this task has been executed from a paramount professional feeling, it must at the same time be observed, that it may be questioned whether the departments of CLASSICAL LITERATURE, in the Greek, Latin, and Italian Languages, be not of yet greater extent and value.

running title throughout) Or the Contention betweene the Elephant and the Flea." The verse is in heroic rhyming couplets; but the poem is desperately dull—fully justifying what the author says at the end. (D 5, in fours.)

Many, many things haue written,
 When th'ad better still haue sitten.
 Peraduenture so had I:
 Yet I knowe no reason why.
 It's a foolish toy I write,
 And in folly most delight:
 Then (I hope) it will please many,
 And not be dislike of any,
 Euen from tales of *Robin Hood*,
 Wise men always picke some good.
 None (I trust) offend I shall,
 So I take my leaue of all. Peter Woodhouse.

My friends Messrs. Douce and Heber inform me that they never saw, nor heard of, another copy of this singular production.

6. *Humors Antique Faces. Drawne in proportion to his seuerall Antique Iestures. London Imp. &c. for Henry Rockett, and are to bee solde at the long Shop vnder S. Mildred's Church in the Poultry.* 1605. 4to. A rare piece; being a collection of epigrams in heroic verse; on signatures A—D, in fours.

BIBLIA POLYGLOTTA.

BIBLIA POLYGLOTTA. *Compluti.* 1514. Folio,
6 vols.

A beautifully fair and full-sized copy. Bound in yellow morocco. Consult the *Bibl. Spenceriana*, vol. i. p. 72.

——— *Antv.* 1569, &c. Folio, 8 vols.

A truly magnificent, and perhaps unique copy; upon LARGE PAPER—formerly in the collection of De Thou. The three latter volumes are unluckily upon small paper; but still were the property of the same illustrious owner; from which it is most probable that they were never executed upon large paper. This copy is bound in red morocco.

——— *Paris.* 1645. Folio, 10 vols.

An exceedingly fine copy, in French calf binding, with gilt leaves. Formerly in the Crevenna library. It is a mistaken notion to suppose that there are copies of this work upon large paper.

——— *Londini.* 1657. Folio, 6 vols.

One of the noblest sets of volumes in the world—upon LARGE PAPER. The rarity of the work, in this condition, is extreme. In our own country there are about *five* other similar copies;* of the *twelve* only which were so struck off. The present, in its original blue morocco binding, was obtained of Mr. Payne; who purchased it at Paris in the beginning of the revolution. In general, copies of this character are bound in twelve volumes; as their thickness, in six, is enormous: yet that act would be considered as little short of bibliographical sacrilege,

* A copy of this kind is in the Library at Lambeth, in that of St. Paul's Cathedral, in the British Museum, in St. John's College, Cambridge, in the Library of His Majesty, and in that of Shrewsbury School. Each of these copies has the LEXICON also upon large paper.

which should disturb the original order, or diminish the massive dimensions, of this almost matchless set of books. The copy is a *royal* copy, as are, I believe, all those on large paper; but his Lordship possesses *another* copy, in plain good calf binding, upon small paper, (along with the *Lexicon of Castell*,) which is called the *republican* copy. Unluckily the copy of *Castell*, belonging to this set, is upon small paper; but it is a very fine one, bound in blue morocco.

The reader, I trust, will allow me to refer to my former bibliographical labours upon these Polyglott Bibles, as found in the *Introd. to the Classics*, vol. i. p. 1—35; but more especially to the labours of my friend the Rev. H. J. Todd, in his *Memoirs of the Life and Writings of the Editor of the Polyglott*. London, 1821. 8vo.

BIBLIA PENTAPLA. 1. *Der Romisch-Catholischen.* 2. *Lutherischen.* 3. *Reformiten.* 4. *Der Judischen in Alt Test. des Jos. Athiæ der Neve in N. T. John Herrich Reitzen.* 5. *Der Hollandischen durch Herm. He Hol. Hamburgh.* 1711. Quarto, 3 vols.

In the small, closely printed black letter—upon very indifferent paper. This copy is in vellum binding, with blue morocco backs.

BIBLIA SACRA QUADRALINGUIA. *Sc. Syr. Græc. Vulg. Lat. et Germ. Accurante REINECCIO. Lipsiæ.* 1713. Folio.

Although this Polyglott edition of the sacred text be inferior to the larger ones published at Antwerp, Paris, and London, it is nevertheless superior to all the minor ones. Masch dates the edition 1550: but the present copy, containing only the N. T., is of the above date. The Latin version is Schmid's, the German that of Luther. A copperplate frontispiece precedes the printed title. In vellum binding.

BIBLIA HEBRAICA.*

BIBLIA HEBRAICA. *Paris. ex Offic. R. Stephani.*
1543. Quarto, 4 vols.

A very beautiful copy of a beautifully executed impression; in French yellow morocco binding, gilt leaves.

———— *Apud Eundem.* 1565. Sextodecimo.

———— *Antv. in domo Christophori Plantini.*
(1566.) Quarto.

To the Hebrew Old Testament, beautifully printed, is annexed the Greek New Testament, printed by De La Rouiere, 1619, 4to. These are fine copies, in one volume; in russia binding

———— *Curâ Leusdeni. Sine Punctis. Amst.* 1701.
Duodecimo.

A beautiful copy of an exquisitely printed little book: in blue morocco binding.

———— *Curâ Vander Hooght. Amst.* 1705. Octavo, 2 vols.

Among the more celebrated impressions of the sacred text in the Hebrew language, and highly commended by Masch and Boerner. It is also an admirably printed edition. In blue morocco binding.

———— *Studio et Opera D. H. Opitii. Kiloni.*
1709. Quarto.

The dedication is equally singular and solemn—to the TRIUNE DEITY! It commences thus: ‘Domine ac Deus Mi! Ad tuam accedere Maies-

* A List of the impressions of the sacred text in the Hebrew language, in the xvth CENTURY, will be found in the succeeding pages. Consult the Index.

tatem, Teque meum alloqui DOMINUM pulvis ego & cinis sustineo.' The editor was as learned as he was pious ; and the present unostentatious volume, printed with a fine large Hebrew type ('in which the eyes of the reader are judiciously consulted,') upon an indifferent paper, was the fruit of thirty years incessant toil in the study and correction of the sacred text. The result was perfectly successful ; for Opatius is justly classed among the most erudite of Hebraic critics. Consult the *Biblia Sacra of Masch and Boerner*, vol. i. p. 52. The present is a sound desirable copy in calf binding, with marble-edged leaves.

BIBLIA HEBRAICA. *Curâ ac Studio J. H. Michaelis.*
Hal. Magdeburg. 1720. Quarto, 2 vols.

By far the most critical and complete of all preceding—and probably not excelled by any succeeding—impression. The text is carefully printed from a collation of ms. and printed authorities. Parallel places of scripture, short notes, and various readings, are added ; but these latter, as Masch justly observes, 'require the aid of a magnifying glass to decypher'—so small is the character, so indifferent is the paper, and so clumsy is the workmanship of the press. There are also learned prefaces to the latter prophets ; and in short the edition has every advantage which critical skill can confer upon it. The excellence of Vander Hooght's type was only wanting to its perfection. There are copies both in the quarto and octavo form ; but the *former*, as the preceding authority intimates,—'albedine chartæ aliis omnino eminent.' The present copy, in quarto, has indeed the appearance of LARGE PAPER. Masch says that by 'an unlucky accident, many copies of the book of *Genesis* were destroyed ; so that, to complete the work, they were obliged to be carefully reprinted.' This fine copy is handsomely bound in blue morocco.

———— *Cum Lat. Vers. Sebastiani Schmidii. Lipsiæ.* 1740. Quarto, 2 vols.

Upon the basis of Vander Hooght's ; with some notes which this latter had inserted in his own copy, and a defence of Vander Hooght, by CLODIUS, against some imputed errors of his edition. Very much inferior to its model on the score of beauty of printing and paper ; but the Latin Version, by Schmid, is considered by Masch and Boerner to be eminently excellent—and superior to the similar versions by Munster, Montanus, Castellio, and Junius and Tremellius. It contains

Vander Hooght's preface, with the testimonies of learned men in favour of that critic's labours. A sound copy: in calf binding.

BIBLIA HEBRAICA. *Sine Punctis: Accurante Nath. Forster. Oxon. 1750. Quarto.*

The type and printing reflect great credit upon the Clarendon Press; but the work was too costly and too uncritical to satisfy the learned. It is rather sharply censured by Masch and Boerner. The present fine copy, in black morocco binding, looks like LARGE PAPER.

———— ***Curâ Johannis Simonis. Amst. 1753. Octavo.***

This is called a 'Hebrew Bible Manual;' but that hand cannot be of small dimensions which shall consider it very portable. This, as well as the preceding, is published upon the basis of Vander Hooght; but, unluckily, contains errors not chargeable to its precursor. It is however serviceable to beginners; as containing, at the end, a Hebrew-Chaldaic Dictionary, by the editor. The present is a clean, sound copy; in vellum binding. This edition should be exchanged for the succeeding one of 1767, 8vo. which is greatly preferable. Consult the *Bibl. Sacra*, vol. i. p. 56-7.

———— ***Cum Notis Criticis et Versione Latinâ ad Notas Criticas factâ, &c. Autore C. F. Houbigant. Lutet. Paris. 1753. Folio, 4 vols.***

A splendid monument of individual labour and learning, and of corporate liberality; for the 'Fathers of the Oratory' were at the expense of the publication. Upon the whole, it is by far the most costly of all impressions of the Hebrew text. The author published his prolegomena separately, in 1746; which were again separately reprinted by a Frankfort bookseller, after the amended edition of them in the present performance. The Latin version is professed to be neither too literal nor too ornate; and the subjoined notes are at once learned and useful. The prolegomena are full of curious and apposite research: but it is a pity the learned editor did not inform us where, and what, were the MSS. which he consulted. This large and exceedingly fine copy is bound in russia, with marbled-edged leaves.

VETUS TESTAMENTUM HEBRAICUM. *Cum Variis
Lectionibus. Edidit Benjaminus Kennicott, S.T.P.
Ædis Christi Canonicus, et Bibliothecarius Rad-
clivianus. Oxon. 1776-80. Folio, 2 vols.*

Such is the title of the Hebrew Old Testament, put forth by Dr. Kennicott,* under the imprimatur of Lord North, then Chancellor of the University of Oxford, and under the royal auspices of his LATE MAJESTY. It is a work which cannot fail to immortalise its author; whom the University of Oxford will never cease to rank among the most grateful and most accomplished of her sons. Such a performance abundantly redeems the theological scholars of our own country from the sneers thrown out against them by Masch, at the conclusion of the preceding article. With the history of the man, the reader must be satisfied by a reference to the biographical pages of *Messrs. Nichols and A. Chalmers*; with that of the *work*, it may be only here necessary to observe, that, like Houbigant, Kennicott threw out his proposals to the public in a sort of bibliographical precursor, (1760, 8vo.) inquiring into the state and situation of Hebrew MSS. Of this, he gives a good account in his Prolegomena, or ‘Dissertatio Generalis,’ as far as page 65. He had a bold antagonist in Warburton, whom he afterwards answered and silenced: but abroad, a more learned and successful critic appeared in *Tychsenius*; who however published his *Tentamen* before the appearance of the edition itself. As it is, both the one and the other are forgotten . . . as opponents of Kennicott—whose profound researches have justly entitled his work (in the opinion of Masch) to be ‘in suo genere primum et unicum Bibliothecarum ornamentum.’ In the list of subscribers, which follows the Dissertation, it is pleasant to see the names of the greater number of those who were eminent for rank, influence, wealth, and learning. The present very fine copy is bound in blue morocco, with gilt leaves.

* ‘When the king asked Dr. Kennicott, on the completion of his great work, what was the result of all his labours, the Doctor told his Majesty, that “of the immense number of various readings which had been collected from manuscripts, there was NOT ONE that affected the truth of any Scripture fact, or the certainty of any doctrine of faith or moral duty.”’ *Gent. Mag.* vol. xii. New Series, p. 323, note †.

BIBLIA HEBRAICA. *Digessit et graviores Lectio-
num Varietates adjecit* JOHANNES JAHN. *Viennæ.*
1806. Quarto, 4 vols.

This edition was printed entirely at the expense of GAUDENTIUS DUNKLER, the *Head of the monastery of Closterneuberg*.^{*} Such proofs of an exalted and liberal spirit rarely occur. The president was at the expense of new types, as well as of that of paper and printing; and, in such a manner, that copies of it might be printed in octavo (as well as quarto) at a very moderate price.[†] Jahn, of course, dedicates his performance to such a patron: calling him the MODERN XIMENES. His dedication glows throughout with a grateful ardour—and with justice. The president wished to encourage the taste for Hebrew literature; and when he found Jahn busied upon the sacred text, he exhorted him to publish his labours ‘ad usum juventutis.’ Accordingly, much *critical* lore cannot be expected in the volumes before us; and yet (in the opinion of the editor) ‘though they may not vie, in pomp of form and quantity of matter, with the *Complutensian Polyglott*, they exhibit a more perfect and copious collection of various readings from ancient MSS. and printed books.’

This edition contains purely the Hebrew text, in a handsome legible type, with short various readings at the foot of each page: the contents of each chapter being designated in a Latin prefix. At the end of the fourth volume is a view of Hebrew editions and MSS.—epitomised from Kennicott, Bruns, and De Rossi. The paper of this quarto impression is too blue in tint, and too coarse in texture; and the press-work is about equal to the common performances of a second rate London printer. Upon the whole, however, they are handsome volumes, and this copy is very elegantly bound in blue morocco by Hering.

^{*} See *The Bibliographical, Antiquarian, and Picturesque Tour*, vol. iii. p. 615.

[†] In the third page of the preface, which follows the dedication, it is thus observed—‘ut opus omnibus venale fieret, & pretium cujuslibet plagulæ vix excederet tres cruciferos Viennenses;’ that is, about three halfpence per sheet in our money.

BIBLIA HEBRAICA. *Olim a CHRISTIANO REINECCIO, edita, &c. Nunc denuo ad Fidem Recensionis Masoreticæ cum Var. Lect. &c. Ediderunt DOEDERLEIN et MEISNER. Lipsiæ, Impensis Breitkopf et Soc. 1793. Octavo, 2 vols.*

A copy upon LARGE PAPER, of which the colour and quality are unworthy of the accuracy and critical value of the edition. Elegantly bound in blue morocco.

BIBLIA GRÆCA.

BIBLIA GRÆCA. *Venet. Ex officinâ Aldinâ. 1518. Folio.*

EDITIO PRINCEPS. For some account of the critical merits of this volume, consult the *Introd. to the Classics*, vol. i. p. 36; and for that of the arrangement of the contents, *Bibl. Spenceriana*, vol. i. p. 76. The present copy is in the most desirable condition, and upon THICK PAPER. It was obtained at the sale of the duplicates of the Duke of Devonshire's library, in 1815, for 45*l.*; and is in old red morocco binding. The previous copy was as tall, but upon the usual paper.

— *Argentorati: apud Vuolphium Cephalæum. 1526. 4 vols.*

Perhaps the most beautiful copy of this rare edition of which any English library can boast. The Septuagint, occupying the first three volumes, is bound in green morocco by C. Lewis. The New Testament, of the date of 1524, was a previous acquisition; of inferior condition, and is bound in red morocco, French binding. For an account of the critical value of the edition consult *Introduction to the Classics*, vol. i. p. 37.

**BIBLIA GRÆCA ET LATINA. Basileæ. Ex Offi-
cind Brylgeriand. 1582. Octavo, 4 vols.**

A mere reprint of the previous edition of 1550, with a fresh title-page only. A neat type, indifferently printed upon very indifferent paper. The present copy, in old calf binding, is in sound condition.

———— **GR. ET LAT. Romæ. Curd Zanetti. 1586.
Folio.**

Without the New Testament. The history of this splendid production is perhaps sufficiently detailed in the work just referred to: p. 39, &c. It remains only to add, that this sumptuous copy, from the Crevenna Collection, is upon LARGE PAPER, in old red morocco binding.

———— **GR. ET LAT. Paris. Apud Buon. 1628.
Folio, 2 vols.**

The editor was MORINUS, whose ‘*Præfatio de Textu Græco et Hebraico*,’ is well deserving of a careful perusal. The Latin version, by the same learned hand, is from the text of the edition just mentioned, and the Greek text itself is also a reprint of the same. In point of typographical splendor, the work is much inferior to its precursor. A sound copy; in russia binding.

———— **GR. ET LAT. Londini. Excudebat Ro-
gerus Daniel. 1653. Quarto, 2 vols.**

This performance has been perhaps too severely criticised. See *Introd. to the Classics*, vol. i. p. 42. It was published expressly for the use of WESTMINSTER SCHOOL. Daniel’s dedication to that Society is so pithy and pertinent, that I have assigned to it a place below.* The

* Inclytæ Scholæ Regiæ Westmonasteriensi Salutem. Ἡμεῖς αὖτε ἐπὶ ἐν τοῖς ἀρχαίοις, ita Concinator omnium maximus: Ecce autem vobis, Juvenes, ipsam Cellam & Promptuarium, ex quo bonum suum Vinum deprompsit Architriclinius; Aquam Vitæ Græca testa conditam; Arcam salutis, et Veritatis scrinium, inter Muscas hujus seculi & Ranas Ægyptiacas. Græcæ linguæ Rudimenta non ita pridem obtuli; fero jam Græcarum Scriptionum facile principem: quodque felix faustumque sit, habete vobis *Sacri Veteris Testamenti a Versione LXX Interpretum* editionem juvenibus novam, parvulis modicam, vilem egenis, omnibus bona fide recusam, & qua licuit diligentia procuratam. Difficilia satis

copy before us is probably matchless. It is upon LARGE PAPER, bound in red morocco, from the Crevenna Collection.

BIBLIA GRÆCA. *Cantab. per Joannem Field,*
Typog. 1665. Duodecimo, 3 vols.

A remarkably sound and clean copy, in blue morocco binding; but, like all the copies which I have seen, it is too closely cut.

———— *Curâ Ernesti Grabe. Oxon.* 1707. Folio,
4 vols. Octavo, 8 vols.

Without the New Testament. The folio copy is upon LARGE PAPER, in the good old Oxford binding of the times. It is also full of rough leaves, exhibiting such a specimen of paper as we must almost despair to see revived — even by the most successful efforts of the Maidstone and Ensham mills. If Grabe, or rather the curators of the Clarendon Press, had selected a less meagre and disproportionate type,—if we had seen, in these costly pages, such a full and flowing form of character as we observe in the Greek volumes of Plantin—the eye would have been as gratified, as the intellect is improved, by a perusal of the valuable contents of this work. After all, GRABE may be revered as the prototype of KENNICOTT: nor is this moderate praise. He was the first OXFORD MAN who set diligently about the collation of ancient MSS. for the express purpose of giving an edition of the Greek Septuagint. Like Kennicott, he published under the auspices of Royalty;* but in the prosecution of his labours he met with coldness and neglect.

hæc pulchra; multum autem à teneris assuescere. Vobis, inquam, pii, eruditi, et undique spei optimæ Juvenes sacrosancta hæc Volumina, vera Pietatis simul et Eruditionis fundamenta, inscripsi, memor admodum Præcepti, Ne Sacra Canibus, neu Porcis Margaritas. R. D. The impression was sold by Martin and Allestrye, at the sign of the Bell, in St. Paul's Church-yard.

* GRABE's edition was dedicated to QUEEN ANNE. A large copper-plate, of the author presenting his book to her Majesty, faces the title-page. This is repeated, in small, with her Majesty's face in profile, in the initial capital of the dedication. The octavo edition gives a reduced copy of the large plate, in which the countenance of Grabe seems to be a strong resemblance. In the dedication, Grabe introduces the name and achievements of MARLBOROUGH rather happily: 'Dumque inter alia sacrum *Debboræ* ac *Baraci* Hymnum manibus tuis insinuo, ex animo opto, ut quemadmodum præteritis annis TIBI ac fortissimo invictissimoque Exercitus Tui Duci MARLBURIO illud iterum iterumque concinendi occasio feliciter obtigit, ita & imposterum idem læto ore cantare pergatis, usque dum pax, qualem poscis, a DEO per Te tuis reddatur,' &c.

It must always be remembered that this edition contains the result of a careful collation of the famous ALEXANDRINE MS :—and that the collation was carried on and completed (as his own affirmation, after Grabe's dedication, testifies,) by the famous *Humfrey Wanley*. The particular account of this edition in the *Introd. to the Classics*, vol. i. p. 44-8, renders it unnecessary to say further in the present place respecting it. The octavo copy is bound in plain calf.

BIBLIA GRÆCA. *Curâ Lamberti Bos. Franequeræ.*
1609. Quarto, 2 vols.

Without the New Testament. A very beautiful copy, ruled in red lines, and bound in red morocco—of an edition, which, for accuracy and utility, has never been surpassed. The type is perhaps too small and straggling; but the subjoined notices of various readings present a more compressed aspect of neat, small printing, and are replete with curious and instructive research. Bos stands upon very commanding ground among the Editors of the sacred text in the Greek language. Is it worth while to add, that a large (but unmeaning) copper-plate precedes the title-page?

———— *Curâ Davidis Millii. Amst. 1725. Octavo, 2 vols.*

Without the New Testament. Upon the basis of the preceding. A neat, well printed impression. A sound copy, in calf binding

———— *Curâ J. J. Breitingeri. Tiguri Helvetiorum. 1730. Quarto, 4 vols.*

Without the New Testament. A truly excellent, as well as neatly printed edition; and now somewhat rare. The present is a large, clean, and sound copy, in russia binding, with marbled edges.

———— *Oxon. 1805. Octavo, 5 vols.*

A reprint of the text of Bos: very neatly executed. The present copy of this commodious edition is beautifully bound in blue morocco.

BIBLIA LATINA.

BIBLIA LATINA. (*Cum Concordantiis.*) *Venet.*
Expensis L. A. de Giunta. 1519. Octavo.

The reader will bear in mind the exquisitely precious collection of the sacred text, printed in the LATIN TONGUE in the xvth century, which graces the shelves of the Library at Spencer House, in London, before he enters upon the ensuing list of impressions in the xvith and following centuries. Of the edition before us, printed in a very small black letter, in double columns, this copy, though closely cut by a former binder, is exceedingly fair and sound; having all the wood-cuts, as well as the frontispiece, coloured and emblazoned by an ancient hand. It has been recently beautifully bound in purple morocco, by C Lewis.

———— (*Curâ Villanovani.*) *Lugduni.* 1542.
Folio.

This is the edition of MICHAEL SERVETUS, under the feigned name of Villanovanus, whose trivial notes are very sparingly scattered in the margins. In the old school of bibliography much account was made of its rarity and singularity, as may be seen on consulting *De Bure*, vol. i. p. 57. It now seems, however, to have lost its attractions, for Brunet has passed it ‘sub silentio.’ The present copy (which was purchased at the sale of the Crevenna Collection for thirty florins,) is large, and bound in red morocco; but a yellow stain has disfigured the central part of the first five leaves. The copies were originally sold (at Lyons) by *Hugo a Porta*; but Gaspar Trechsel printed the edition.

———— *Tiguri.* *Excudebat C. Froshoverus.* 1543.
Folio.

I consider this to be an important edition of the sacred text; inas-much as the author of the version (*Leo Judæ*) diligently consulted the Hebrew original, and is allowed to have performed his task with equal purity of style and fidelity of rendering. It is also the first version of the reformed church in Switzerland. There is an excellent account of

it in Masch, vol. iii. pt. ii. p. 439–441, with copious references to critical authorities. The preface, according to Masch, was written by Conrad Pellicanus; who, at the intercession of the translator, completed some portions of the sacred text—rendered imperfect by the death of Leo—and superintended the printing of the work. This preface is, on many accounts, worth a careful perusal. The good sense and right feeling of the conclusion* are admirable. It is followed by a dissertation from Henry Bullenger, ‘upon the excellence and dignity of the sacred writings.’ The text is printed in long lines, in a handsome roman type, without distinction of verses. In this copy, there is a ms. extract, from De Thou’s history, lib. 35. A. D. 1564, p. 714, upon the excellence of the edition. The margins of this copy are charged throughout with ms. annotations, at the bottom of the page, in an extremely neat hand, being an abridgement of the contents of each chapter; and, what is very unusual, these ms. notes render the copy rather desirable than otherwise. In the title-page, in an ancient hand, is the following inscription: ‘*Will and Walke aright Will Walker.*’ A beautiful copy, in old red morocco binding.

BIBLIA LATINA. *Lutetiæ. Ex Officinâ Roberti Stephani.* 1545. Octavo, 2 vols.

Printed in the smallest fount of letter. There are two versions: the vulgate, and a new one from Pagninus; corrected by Vatable—whose notes, or rather those of R. Stephen himself, are added in the margin and at the foot of the page—in which the sacred text is frequently and almost wholly embedded. The difficulty and expense of such an impression must have been enormous. The present is a sound copy, bound in blue morocco.

———— ***Lugduni. Apud Sebastianum Gryphium.* 1550. Folio, 3 vols.**

By far the most splendid edition of the Latin vulgate up to the period of its publication. The type is a fine, large, well rounded, and

* It is in part as follows: ‘Dum vivimus, et in vase fragili continemur, videntur amicorum prodesse studia, et nocere æmulorum opprobria: postquam autem reversa fuerit terra in terram suam, et tam eos qui scribunt, quàm illos qui de scriptis judicant, pallida mors subtraxerit, et alia venerit generatio, primisque cadentibus foliis, virens sylva succreverit, tunc sine nominum dignitate aut respectu sola judicantur ingenia, nec considerat Lector cuius, sed quale sit quod legit; sive ille episcopus, sive sit laicus; aut purpura, serico, vel vilissimo panno iaceat, non honorum diversitate sed operum merito iudicabitur.’

therefore legible, roman letter. This copy is not upon large paper, though in sound and fair condition. I have seen two copies of it upon large paper, exhibiting the most magnificent appearance; and my memory seems to charge me with the existence of a copy UPON VELLUM. Yet Clement (to whose taste such a noble set of volumes would be most congenial) mentions neither the one nor the other. Consult his note (71) at vol. iv. p. 144. De Bure and Brunet wholly omit the notice of it. In calf binding, old gilt leaves.

BIBLIA LATINA. *Lugduni. Apud J. Tornaesium.*
1567. Octavo.

Exceedingly desirable, on account of the beautiful wood cuts of the *Petit Bernard*—of whom some account (with fac-similes) appears in the *Bibliogr. Decameron*, vol. i. p. 181-9. Many of the impressions of these cuts are but indifferent; but more are beautifully brilliant. The composition is of a very secondary character. What is singular, this copy, in fine rich old binding, contains the *Genealogies of Scripture*, in English, at the beginning, and the whole *Book of Psalmes*, of the date of 1622, at the end. From the old Library: priced 2. 6. in pencil.

———— **BIBLIA SACRA.** *Cum duplici Translatione,*
et Scholiis F. VATABLI, &c. Salmanticæ. 1584.
Folio. 2 vols. in 1.

A very beautiful copy, with many rough leaves; in blue morocco binding, formerly in the library of DE THOU. The type and printing, had the paper been a little stouter, and of a whiter tint, would have appeared as brilliant as they really deserve to appear. The *Salamanca Press* perhaps never exhibited a more difficult and yet successful specimen of its ingenuity. The type is very small; and consists of the roman and italic; of which the latter reminds us of some of the happier specimens of the press of the *Gryphii*, at Lyons.

———— *Curæ Caracæ Cardinalis. Romæ.* 1588.
Folio.

Intended as a companion to the Greek Septuagint, of the date of 1586, noticed at page 46. The present copy, though not upon large paper, is an exceedingly fine one; in red morocco binding, with richly gilt arms on the sides.

BIBLIA LATINA. Romæ. Ex Typographiâ Apostolicâ Vaticanâ. 1590. Folio.

Clement, De Bure, Mr. Charles Butler, and Renouard, have each, in turn, more or less expatiated upon this celebrated edition, which ought to have exhibited a pure copy of the Vulgate text — under the immediate auspices of Pope Sixtus V. It is only the copies upon LARGE PAPER—such as the *one before us*—which the curious desire; and these have been sometimes pushed to the price of £ 60. sterling. This very fine book is bound in red morocco.

——— **Romæ. Ex Typog. Apostolicâ Vaticanâ. 1592. Folio.**

The companion to the preceding; also upon LARGE PAPER. This edition *ought* to have corrected all the errors of the preceding; but the *vill* and the *deed* were strangely at variance on the occasion. Consult the *Bellum Papale* of James. This fine volume is of almost equal rarity and price with the preceding. In red morocco binding.

BIBLIA SACRA VULG. EDIT. Lugduni Sumptibus Hæred. G. Rowilii. 1609. Octavo.

From the revised editions of Sixtus V. and Clement VIII. At the end ‘*Ex Typographiâ Irenæi Barlet.*’ The printer deserves indeed to be named and to be remembered; for a neater and more perfect exhibition of what may be called the *Diamond* (or the smallest) letter, can rarely be seen. A somewhat finer toned colour paper is only wanting to render this volume in every respect a typographical curiosity. At the end of the New Testament are the *third and fourth Books of Esdras*; followed by Indexes, and various little disquisitions appertaining to the sacred text. This copy, from the library of *De Thou*, is quite perfect on the score of condition; and must have been put into the hands of the binder in sheets. It is in red morocco binding.

BIBLIA SACRA LAT. Juxta Vulg. Apud Petrum Santandreamum. 1614. Octavo.

A very beautiful copy of an impression executed in the small, or diamond letter, upon paper of a quiet or rather sombre tint. The wood-

cuts (in the Book of Exodus) are very neat. In the most perfect state of preservation ; and doubtless bound out of sheets. In red morocco binding. From the library of DE THOU.

BIBLIA SACRA LATINA. *Colon. Agrip Sumptibus Hæred. Bern. Gualteri.* 1639. Octodecimo, 6 vols.

A neatly printed edition, in a very small letter : but this copy, although elegantly bound in old French blue morocco, has had the margins too much intruded upon.

———— *E Typographiæ Regiæ.* 1642. Folio, 8 vols.

This is the ‘pompous edition’ (as Tom Osborne would have called it) of the Bible put forth under the auspices of Louis XIV., from the ROYAL PRESS. It is destitute of engravings ; but called by Clément, very naturally, the ‘Queen of Editions.’ It is a specimen however of bad taste ; not on the score of type and printing, but of arrangement and object. The plan is taken from that of the old choir books, in MS. from which they chanted—but it is unpleasant and tedious to be turning over several leaves before one chapter only shall have been read through. The Lyons Bible of 1550, (see page 50, ante) is quite a sufficient specimen on the ground of large printing. These volumes scarcely now meet with a sale—like the Virgil, Terence, and Horace, from the same press, in the same type. The present copy is bound in red morocco, with gilt leaves.

———— *Parisiis. E Typographiæ Regiæ.* 1653. Quarto.

This, like the preceding, is from the revision of the text under Popes Sixtus V. and Clement VIII. It is an exceedingly elegant volume, with rather interesting head and tail-pieces, printed in a small, but very clear type, in double columns, without any space between the verses, excepting the Book of Job and the Psalms. A sound copy, in calf binding, with russia back.

BIBLIA SACRA LATINA. *Parisiis. Apud Sebast. Martin, &c. 1656. Octavo.*

This is rather a celebrated little edition—put forth under the auspices of Cardinal Richelieu : but it requires eyes of no ordinary power to read it with facility and comfort. The letter is the very smallest that could be used ; and as there is no distinction of verses, the reader will readily conceive its trying effect upon the eye. The paper is of peculiar delicacy and thinness ; but its tone is rather too sombre. This copy (a little defaced by writing in the title-page) came from the *Lamoignon Collection* ; but I think I have seen larger copies, as the present is considerably choaked in the inner margin by the binding. It contains all the pieces mentioned by De Bure. In red morocco, gilt leaves.

———— *Ab Tremellio et Junio ex Hebr. Lat. red-
dita. Amst. 1669. Octavo.*

The Latin version of the New Testament is Beza's. A sound, clear copy, but too closely cut in the binding, which is elaborately ornamented in blue morocco.

———— *Curis J. Clerici et H. Hammondi. Amst.
1735. Folio, 7 vols.*

'Editio Nova Auct. et Emend.' This is a common book, but has not been quite correctly or fully described. As it is also a most excellent edition—worthy in every respect of the name of LE CLERC—such description may not be unacceptable. The first edition was in 1693, dedicated to Herbert, Earl of Pembroke, Lord Privy Seal, afterwards President of the Privy Council, Lord Lieutenant of Ireland, and First Lord of the Admiralty. The dedication is reprinted here.* The *Old*

* 'I well know indeed (says Le Clerc—towards the conclusion of the dedication) that, in your Lordship's country, there are those who would have accomplished this work in a more learned and successful manner ; since there are many Englishmen, who, in their annotations upon the sacred text, have justly acquired immortal praise—and in your ISLAND, if in any other, these studies have flourished, and will continue to flourish.' He then goes on to say, that 'want of health, strength, and opportunity—together with the diversity of other pursuits—may have diverted the most learned from accomplishing that which seems to have been the pleasure as well as the constant aim and efforts of his existence to perform—in the volumes here presented to the public.'

Testament, in 4 vols., contains a new version of Le Clerc, together with his running paraphrase, commentary, critical disquisitions, and chronological and geographical tables. The *New Testament*, in 2 vols. has the vulgate version, with the paraphrase and notes of Hammond, translated into Latin, and enlarged and corrected by Le Clerc. It was printed at Frankfort in 1714. The 7th and last vol. contains a Harmony of the Gospels, by Le Clerc. A well engraved frontispiece precedes the title, which latter bears date, Amst. 1700. The present desirable copy is bound (as most of the copies usually are) in vellum.

BIBLIOR. SACROR. *Latinæ Versiones Antiquæ, seu VETUS ITALICA, et Cæteræ quæcunque in Codicibus MSS. et antiquorum libris reperiri potuerunt: &c. Opera et Studio D. PETRI SABATIER Remis. 1743. Folio, 3 vols.*

With the Latin Vulgate, in a parallel column, and copious notes. The prefaces are learned and interesting — bibliographically speaking.* This edition should be in every library like the present: but it would be singular if it presented the old *Italic text*, which is supposed to have been of the 2nd century, and to have preceded the Vulgate, formed upon it, by St. Jerom. The impression is dedicated to Lewis Duke of Orleans, son of the Regent of France during the minority of Louis XV: — Lewis is thus described. ‘Tu verò, Princeps Celcissime, virtutibus donisque cælestibus, quàm Regio sanguine, et externâ dignitatum pompâ longe nobilior, dignus eras cujus illa sibi nomen præscriberet,’ &c. The sequel is in a yet more serious and laudatory strain: but it was praise not unjustly bestowed — for the character in question was one of the *few* of that name and blood which did honour to France. A short Life of Sabatier is attached to the third volume; the editor himself dying before the publication.

* The first preface is in the first volume, and the second in the third. Sabatier was doubtless a little visionary when he supposed that the Latin vulgate might be traced to the time of St. Paul, who is thought by him to have preached and taught in Latin. ‘If this were so, (says Masch) he would doubtless have written his *Epistle to the Romans* in that tongue, that his readers might the more easily have understood it. But he wrote it in Greek; and hence all the conjectures and dissertations about the origin and integrity of the ITALIC TEXT, are surrounded by difficulties, and accompanied by vague and false conclusions.’ *Bibl. Sacra*, vol. iii. pt. ii. p. 9-10. Sabatier’s prolegomena are yet worth a very attentive perusal.

BIBLIA SACRA LAT. ET ITAL. *In Torino.* 1776.
Octavo, 23 vols.

The Italian version is by Martini. This copy is perfectly new and sound; in calf binding, with marbled leaves

——— LAT. ET FRANC. *Avec des notes littérales, critiques, et historiques, des préfaces et des dissertations tirées du Comm. de CALMET, de M. l'Abbé de VENCE, et des Auteurs les plus célèbres, &c. A Toulouse, &c.* 1779. Octavo, 17 vols.

Probably the most perfect and solidly useful edition of the sacred text which has been put forth in France. Two-thirds of the first volume are occupied by learned Prolegomena by the above-mentioned theologians. The engravings had better been *elsewhere*. This copy is quite new, and handsomely bound in calf, with marble-edged leaves.*

——— LAT. *Versiculis distincta, cum Optimis Editionibus tum Græcis tum Latinis diligentissime comparata. Venetiis.* 1784. Octavo.

'*Sumptibus Remondinianis.*' In the above title I have set forth the principal distinction of this edition to notice. Its typographical execution cannot be commended, either on the score of paper, type, or arrangement. The present copy is bound out of sheets, in russia, with gilt leaves. In form, the book approaches a quarto.

——— *Venetiis.* 1784. Duodecimo, 7 vols.

An indifferently printed edition, by the same publisher. This copy is quite new, in russia, with gilt leaves.

——— *Parisiis Exc. Fr. Amb. Didot Natu Max.* 1785, Octavo, 2 vols.

For the use of the late Dauphin of France; and forming one of the publications in Didot's set of 'French and Latin Classical Authors.' It is very beautifully printed, in long lines. In blue morocco, gilt leaves.

* A new edition of this useful Work is now (1820-2) under course of publication; of which 9 volumes have already appeared—and of which a copy, upon fine vellum paper, is in the Library.

BIBLIA SACRA LAT. *Parisiis.* 1785. Quarto,
2 vols.

‘CLERO GALLICANO DICATA.’ A most beautifully printed edition, in two handsome quarto volumes; and an early acquisition of his Lordship. It is in double columns, upon paper of admirable tone and texture, but probably executed with rather too delicate a letter. I apprehend that the beautiful edition of the Bible, printed by Bensley, was modelled upon the present. A very sound copy, but not appropriately bound—in sprinkled calf, with yellow edges to the leaves.

FRENCH BIBLES.

LA SAINCTE BIBLE, &c. *Imprimé en Anuers par
Martin Lempereur.* MDXXX. Folio.

This has been supposed to be the *first* edition of the French version of the Bible, but it is the *second* of the Old Testament, and the third of the *New*: that of *Colinæus* in 1523, 5, 8, 12mo., being the first of the Old, and the dateless edition, printed at Lyons in the xvth. century (see vol. ii. p. 269) being the first of the New. Brunet tells us that the edition of *Colinæus* is very rare; as there was an edict, issued by the Parliament of Paris in 1525, to interdict its circulation. The privilege of the Emperor Charles V. precedes the table at the commencement of this edition. The present copy is bound in old French red morocco, gilt upon the marbled leaves.

——— *A Lyon par Jean de Tournes.* 1553.
Duodecimo, 5 vols.

A choice copy; in old gilt-ornamented vellum binding, with clasps. This edition is distinguished for the beauty of the wood-cuts; yet there are more interesting specimens of graphic skill to be found in the productions of the *Tournes*.

LA BIBLE, &c. *De l'Imprimerie de François Estienne.* 1566. Octavo.

A beautiful copy of a very neatly printed volume, in double columns, in a small roman letter. The N. T. and Book of Psalms, have each a separate title. The latter of the date of 1567. In old splendid red morocco binding.

LA BIBLE, *qui est toute la Sainte Ecriture, &c. A Geneve. Pour Sebastian Honorati.* 1570. Octodecimo, 3 vols.

In long lines. A beautiful and truly desirable copy of an exceedingly neat impression. In choice old red morocco binding.

LA SAINTE BIBLE FRANÇOISE. *A Paris.* 1621. Folio, 3 vols.

The editor is Pierre Frizon. The version is formed on the basis of the Latin Vulgate, authorized by the Popes Sixtus V. and Clement VIII. A fine engraved title following the printed one—in which, to the right, is a whole-length portrait of Louis XIII. when young. The work is dedicated to that monarch. This is a very fine copy, in old French red morocco binding.

LA BIBLE, &c. *Se vend à Charenton, par Anthoine Cellier, demeurant à Paris, rue de la Harpe, &c.* 1652. Duodecimo, 3 vols.

A copper-plate title precedes the printed one. The present beautiful copy is elegantly bound in blue morocco by Roger Payne. In such condition, this is a rare book.

LA SAINTE BIBLE. *A Amsterdam, Chez Louis et Daniel Elzevier.* 1669. Folio, 2 vols.

The masterpiece of the ELZEVIR PRESS; unless the type should be deemed too small for the size of the page. The typographical execution is beyond all praise; and this copy is above all competition. It is upon LARGE PAPER, delicately ruled with red lines, and superbly bound in old red morocco. It had graced the shelves of the *Lamoignon Library*.

LA SAINTE BIBLE. *Traduite sur l'ancienne Edition Latine. A Trevoux. 1702. Octavo, 4 vols.*

A copper-plate, and bastard title precede the full title. A very excellent edition, with brief notes. The present copy is most desirable: in French blue morocco binding, gilt leaves.

——— *Expliquez par des Notes de Theologie et de Critique sur la version ordinaire des Eglises reformés, &c. Par David Martin. Amst. 1707. Folio, 2 vols.*

A most magnificent copy, bound in old red morocco, richly ornamented on the sides; and apparently upon large or thick paper. This impression is beautifully printed, and abounds with copper cuts; two being upon each plate. Some of these cuts are striking, and one—descriptive of the creation of the world—is, to me, original in its composition. It should seem to have been designed after Milton's beautifully expressive line:

‘ And earth, self-balanced, on its centre hung.’

The plates in Judges, have, upon the whole, the greater merit. A very costly publication.

——— *Traduite en françois sur la Vulgate par M. Le Maistre de Sacy. A Paris. De l'Imprimerie de Monsieur. 1789 — 1804. Quarto, 12 vols. in 6.*

The present copy is upon the ordinary paper (approaching however to vellum in its tone and texture,) but it is an exceedingly desirable one—from the brilliancy of the impressions of the plates. Upon the whole, this is not only the most beautifully ornamented of all the French editions of the Bible with which I am acquainted, but I know of no edition, in our own, or any other language, which rivals it—upon a similar scale: for the cuts are comparatively small—being five inches and a half, by three and a half: surrounded, however, by a

handsome and appropriate border. There are not fewer than *three hundred* of these engravings, from the designs of Marillier and Monsian; and it must be admitted that there is a general equality of excellence throughout them. Indeed, considering their number, these engravings are above competition with us. The designs are also, generally speaking, possessed of considerable merit—with the exception of those figures where an anatomical knowledge (or rather the want of it) is displayed.* The printing is delicate, but too feeble for a quarto page. It has a better effect in the octavo copies, generally bound in 12 volumes. Brunet mentions a quarto vellum-paper copy, containing the 300 ORIGINAL DESIGNS, and duplicate impressions of the plates—one set with impressions ‘before the letter’—selling for only £50. of our money, ‘but worth (as he suggests) a much larger price.’ The present copy is admirably well bound, out of sheets, in blue morocco, by Hering.

LA SAINTE BIBLE *traduite sur les Textes originaux avec les différences de la Vulgate.* A Cologne, &c. 1793. Octavo.

The title is an elegant copper-plate A beautiful LARGE PAPER copy; in old red morocco binding.

* The French artists, since the time of Poussin to that of Gerard and Girodet, seem, generally, to have lost sight of correctness of costume. There are many flagrant violations of it in these designs. Among them, it is impossible not to smile at the representation of Agar, being banished with her son Ishmael, vol. i. p. 44. She wears a *gypsey hat*, tied under the chin, with her hair turned up—and is turning round with all the smartness of a French Abigail. The grouping is generally better than the individual execution. It is the clearness, and generally brilliant finish of the plates, which produce the effect above described.

ENGLISH BIBLES.

THE BIBLE (*by Myles Coverdale.*) *Prynted in the yeare of our Lorde MDXXXV, &c. Folio.*

FIRST ENGLISH BIBLE. A full account of this truly precious volume appears in *Lewis's Hist. of the English Translations of the Bible*, p. 91, &c. in the *Bibl. Spenceriana*, vol. i. p. 78, &c. and Dr. *Cotton's Various Editions of the Bible*, 1821, 8vo. p. 111. The central part of the wood-cut title page is, in this copy, supplied by ms. :—which, with the deficiency of one leaf, at the end of the table, giving a list of the books in the New Testament, are its only imperfections. Humphrey Wanley thought (justly) by the types, that the text was printed at *Zurich*, in the house of Christopher Froschover.* The dedication, however, and the address to the Christian reader, are the production of a *London* printer. From the style of the (russia) binding, this copy appears to have belonged to Lord Oxford. It was bequeathed to his Lordship by the late Rev. Jonathan Boucher. See the anecdote at p. lvi, ante.

THE BYBLE, &c. *Imprynted in Southwarke in Saynt Thomas Hospitale, by James Nycolson. 1537. Quarto.*

SECOND EDITION. Although this be only a *reprint of Coverdale's*, I am not sure whether it be not even considerably rarer than its precursor. In the first place, it is clear that Lewis had never seen a copy of it; as he speaks only of the quarto reprints of 1550 and 1553. In the second place, it is equally certain that Herbert had never seen a complete copy of the impression. The one described by him wanted the New Testament; and as to the preceding article, (see the *Typog. Antiq.* edit. 1810, vol. iii. p. 51) described as of the same date, I appre-

* Concerning whom, with a fac-simile of his devices, consult the *Bibliographical Decameron*, vol. ii. p. 196-200. The wood-cuts are probably the production of HANS SEBALD BEHAM—of whose style of art, see fac-similes at pp. 169-172, of vol. i. of the same work.

hend the whole to be erroneous—and that one and the same volume is by Herbert divided into two. However, whether this be the case or not, it is quite clear that that indefatigable bibliographer had never a *perfect copy* of the first reprint of Coverdale under his eye. In the third place, there does not appear to be any copy of this impression in the British Museum, *Libror. Impress. qui in Mus. Brit. adservantur Catalogus*; vol. i. sign. 3 P. fol. ii. or in the Bodleian Library. Cotton, p. 4. For these reasons, therefore, I consider the present to be a volume of exceedingly great rarity.*

The genealogy of this copy is most respectable; it having been successively in the collections of Lord Oxford and Dr. Charles Chauncey. It was obtained by his Lordship of the gentleman who had purchased it at the sale of the latter—at a sum by no means beyond its absolute value. It is bound in red morocco, with a broad border of gold upon the sides, with red edges to the leaves. The condition is most sound and desirable.

THE BYBLE. *Printed and Fyneshed in the yere of our Lorde God 1537.* Folio.

THIS is called MATTHEW'S BIBLE; but the name is purely fictitious, as JOHN ROGERS, a learned Divine, and the first martyr in Queen Mary's reign, was in fact the editor of it—although he freely availed himself of the labours of Coverdale and Tyndale. Concerning Rogers, consult *Strype's Cranmer*, p. 58—*Lewis*, p. 223—and *Holinshed's Chronicles*,

* The arrangement of the Contents is as follows: The 'Contents' occupy the two pages immediately after the Title: at the bottom of which latter, in large lower-case gothic, printed in red, we read 'Set forth with the Kynge's moost gracious licence.' The title itself, comprehending 20 lines, with an intermixture of red letters, is enclosed within an arabesque frame work. Coverdale's address to the King, and 'vnto the Christen reader,' follow the specification of the contents of the volume. Then two leaves of a Calendar. The sacred text immediately succeeds, numbered Fo. 1'—and continues consecutively, including the *Apocrypha*, as far as fol. cccxxvii. We have next a fresh title, ornamented as before, called 'The thyrd part of the olde testamente, &c. Imprynted in Southwarke for James Nycolson.' The contents are on the back. This third part begins with a fresh set of numerals, with *Job*, (the Book of *Joshua*, &c. being considered as the beginning of the second, and the *Pentateuch* that of the first part). The text of *Job* is numbered fo. ii. and the numerals continue consecutively, all through the Prophets, as far as fol. clxxix. 'The New Testament—by Miles Coverdale,' follows, with a fresh title-page (as before), and a fresh set of numerals; concluding at fol. cxxiii. This is succeeded by two leaves of a 'Table for the Sondayes,' closing the volume at fol. cxxvi.

vol. ii. p. 1168. The initials of his name, in large flowery capitals,* [I. R.] are at the bottom of the Exhortation to the people, just before ‘*the Contentes of the Scripture*,’ among the preliminary pieces. Hearne would have jumped for joy if he could have ‘turned over’ the leaves of this, or of either of the previous editions.† The impression itself has been fully and interestingly described by Lewis; and as the copy under description wants the title of the Old Testament, and the preface—with some of the following introductory pieces rather imperfect—it may not be necessary to extend the present description, further than to observe that the *Prophets*, *Apocrypha*, and the *New Testament*, have each a separate, ornamented title, and that this copy ends imperfectly with the third leaf of the table after the New Testament. Examine a very full and satisfactory account of this edition, in Cotton, p. 112-13.

THE BYBLE IN ENGLYSHE, &c. *Printed by Graf-ton. Fynisshed in Apryll 1540. Folio.*

THIS is called CRANMER’S BIBLE, inasmuch as it was printed under that Archbishop’s inspection, and dedicated to himself. The very elaborate wood-cut title-page has been copied by Lewis, but in a manner equally faithless and inappropriate. There was however a previous, and a first, edition of the same Bible, of the date of 1539—at present not in this library. This edition seems to be the one so slightly mentioned by Lewis at p. 137; but the very copious and satisfactory manner in which that bibliographer has described the edition of 1539 may be supposed to compensate for the brevity of that of the present. Consult *Todd’s Vindication of the Translation of the Bible*, 1819, 8vo. Appdx. No. II. and *Cotton’s Editions of the Bible*, 1821, 8vo. p. 117-118. The date of the imprint, above given, is gathered from the end of the New Testament. Some former whimsical possessor of this copy has retouched all the red ink lines of the title of the Old Testament. This copy is imperfect, as well as soiled, and is rather cut close. Two leaves are wanting in the Psalms, and one in the second book of Maccabees. It is handsomely bound in dark blue morocco.

* There are several of these large ornamented capital initials: as H. R. [Henricus Rex] R. G. [Richard Grafton] E. W. [Edward Whitchurch] and W. T. [William Tindal]. The form of these letters may be seen in the Dissertation above referred to.

† ‘But though I have taken so much pleasure in perusing the English Bible of the year 1541, yet ’tis nothing equal to what I should take in turning over that of the year 1539, &c. *Robert of Gloucester*, p. xix.

THE BYBLE. *Printed by Whitchurch. Fynisshed
in July. 1540. Folio.*

It does not appear that Lewis (p. 137) ever saw this impression; and it is equally certain that Wanley never compared it with the preceding. The latter supposed that, as Grafton and Whitchurch were partners, each took a certain number of copies, with *his own* name prefixed; but the impression before us, upon the slightest comparison, (witness the very first verse of the beginning of *Genesis*) will be found to be a perfectly different edition from the preceding. The introductory pieces are also fewer; and although the elaborately ornamented title-pages be the same, the wood cuts are wholly different. Consult *Cotton*, p. 118. Another difference may be here especially noted. In the edition of GRAFTON, which is dated April—the arms of Lord Cromwell, which appear in the engraved frontispiece, under his portrait, are *entire*: but in the edition of WHITCHURCH, dated July, they are *erased*: probably owing to that Minister having been sent to the Tower, in the month of July of that year. In other respects, the titles are the same. Although this copy be less imperfect than the preceding, it is very defective towards the end, and in other respects soiled, and much cut. Like the copy of Coverdale's Bible, the central part of the first title-page is supplied by ms. In dark red morocco binding.

THE SAME. *Imprinted at London by Ihon Day.
1551. Folio.*

THIS is clearly the edition of which Lewis (p. 189) saw a copy wanting the title to the Old Testament; and in which the name of the printer (as above given) appears at the bottom of the designation of the volume. Lewis was right therefore in attributing it to Day; but as he never saw the first title, it may be as well to add, that, opposite to it, is a large wood-cut of the royal arms of Edward VI. dated 1549, with the inscription—‘*O Lord, for thy mercyes sake, save the Kyng. Feare God, and honour the Kyng.*’ In other respects his description is sufficiently particular.*

* The editor, or at least the author of the Dedication to King Edward, was EDMUND BECKE; of whom, just now, I am not able to find any notice among our Biographers. But this editor says some ‘round things’ to his Majesty on the score of public administration of justice,—‘Let this Book therefore (he observes) be a perpetual president and a patron of all laws and lawyers; a Jewel of Joy for all that by your grace’s commission

At the end of the New Testament is a table, in two leaves, terminated by the colophon, with Day's name expressly inserted, and the date of 1551, *the xxiii daye of Maye*—which Lewis appears not to have seen. The copy in the British Museum has the date of 1550 at the end. The present copy may be pronounced *perfect*; but portions of it are in a very tender condition. There is bound along with it a fine copy of *The Whole Booke of Psalmes*, printed for the Companie of Stationers. In blue morocco binding.

THE BIBLE IN ENGLISHE. *Imprinted at London by Richarde Grafton.* 1553. Quarto.

AN edition which appears to have escaped Lewis; but of which read the account in the *Typog. Antiq.* vol. iii. p. 478, and *Cotton*, p. 121. It is said to be 'according to the translation of the great Byble,' and is printed with a very small, dazzling black letter, in double columns. The present is a perfect, but rather soiled copy; in russia binding.

THE BIBLE IN ENGLISHE of the largest and greatest volume. *At Rouen at the coste and charges of Richard Carmarden.* 1566. Folio.

This is called by Lewis 'a very fine and pompous edition of the Bible, in a large black letter, and on a royal paper.' Ten leaves, chiefly of an Almanack, precede the *Prologue*; of which latter, one C. HAMILTON,* appears to be the author. The Morning Prayer, Litany, and

are constituted and placed in office or authority. Then will they of good will, and not for love of lucre and great fees, execute their *rowmes* minister Justice, hear the small as well as the great, the cause of the orphan, the widow, and the poor, should come before them. Then should the overlong and great travail, the immoderate expences and costs, which the poor man daily sustaineth in his endless suits, pierce and move their stony hearts with pity and compassion. Then should neither God's cause, nor the poor man's matter, have so many putoffs, so many putbys and delays. Then if there were any bribing, or bolstering, bearing of naughty matters, it should shortly surcease. Then your Grace's Chancellors, Judges and Justices, and such as intermeddle with the lucrous law, would dispatch more matters in one term-time, then they have done heretofore in a dozen.' A little below—he hopes that the better classes of society would 'willingly vouchsafe to *suffurate*, and spare an hour or two in a day, from their worldly business, employing it about the reading of **THIS BOOK**, as they have been used heretofore to do in **CHRONICLES** and **CANTERBURY TALES**,' &c.

* Probably for Carmarden. The publisher, Carmarden, 'tis said was an officer of the Customs, and a Person of good repute.' Lewis, p. 216.

Collects, follow. It should be observed that a portrait of Queen Elizabeth is at the bottom of the wood-cut ornamented title-page. I cannot think that this book was absolutely printed at Rouen: on the contrary, I apprehend that copies, with a Rouen imprint, were sent thither for sale. The type and mode of printing are precisely that of English fashion. One leaf of a table follows the New Testament. The present is a perfect copy; and, with the exception of the first few leaves, may be considered rather a fine copy. From the binding it appears to have been once in the Harleian Collection; although the arms of Philip Carteret Webb are pasted on the fly-leaf. It was a very early acquisition to the Althorp Library. In fine old russia binding, with a broad border of gold on the sides.

THE HOLIE BIBLE. *Printed by Jugge.* [1568.]
Folio.

This is emphatically called the BISHOP'S BIBLE: in other words, it was the first impression of the sacred text put forth under the archiepiscopal superintendence of Archbishop PARKER. Uncommon pains, and considerable expense were incurred in the undertaking. The arts of copper and wood engraving were called in aid to embellish a folio, executed in a new and large gothic letter, by a printer of the first taste and reputation in our country. Hence Lewis* designates it as 'printed and published in a very elegant and pompous manner, in a large folio, and on royal paper, and a most beautiful English letter, and embellished with several cuts of the most remarkable things in the Old and New Testaments and Apocrypha, and maps finely cut in wood, and other draughts engraven on copper.' Lewis's account is so full and particular, that I shall only subjoin the following remarks. The 'preface to the Byble' is by Abp. Parker; and a most solid, convincing,

* Lewis is inaccurate in his description of the title-page. 'Within a border is printed thus—The Holy Bible. At the top of the border is the picture of Q. Elizabeth, engraved on copper, sitting in a royal pavilion. On each side of her are the emblems of Religion and Charity sitting.' See p. 240. In the copy before me, within a border which looks very like wood-engraving, is the title, above given: '*The . holie . Bible.*' beneath, '*con-reynnyng the olde Testament and the newe.*' The portrait of Elizabeth is in the centre of the copper-plate embellishment beneath. She is within an oval, beneath the royal arms; and the figures described by Lewis, somewhat above, are on each side of her. The inscription below—as he mentions—'non ne pudet,' &c. Could Lewis have seen a different impression, or did he depend upon the description of another? This latter is not very probable, as his account is otherwise exceedingly full and accurate.

and unaffectedly pious composition it is. Lewis has extracted a considerable portion of it. It concludes with a *Prayer*, which, as it is omitted by Lewis, shall find a place below.* The copper-plate portraits of the Earls of LEICESTER and BURLEIGH—the two great favourites of the Queen—are really skilful as well as desirable performances. Leicester, in complete armour, with his cap on, and truncheon in his left hand, appears immediately after the conclusion of the Book of *Deuteronomy*, upon a half-title to the Books of Joshua and Judges, &c. Cecil is at the commencement of the Psalms, placing his right hand upon a large initial letter B, and holding an Hebrew Psalter in his left hand. He is bare-headed, and it is the only uncapped portrait of Cecil which I remember. They are both half-lengths. The wood-cuts have elaborate borders; but these cuts are not equal to those in the impression of Coverdale. This edition has no date; but the year 1568 is usually assigned to it. Jugge's device, as seen in the ivth volume of the *Typ. Antiq.* p. 241, is at the end of the New Test.: see too p. 256 of the same volume. I cannot imagine but that there must have been *one* (presentation) copy of this impression struck off UPON VELLUM. The present is a fair and sound, rather than a fine and large, copy of this desirable edition. It is bound in 2 vols. in russia. Dr. Cotton (*Edit. of the Bible*, p. 16, n. g.) says that copies of this edition are 'rarely found in a perfect state.' See too p. 123-5 of the same work.

* For the sake of rendering it more familiar, the modern orthography is observed: 'O God of my fathers, and Lord of Mercies,—thou that hast made all things with thy word, and didst ordain man through thy wisdom that he should have dominion over thy creatures which thou hast made, and that he should order the world according to holiness and righteousness, and that he should execute judgment with a true heart—give me wisdom, which is ever about thy seat, and put me not out from among thy children: For I thy servant, and son of thy handmaiden, am a feeble person, of a short time, and too weak to the understanding of thy judgments and thy laws. And though a man be never so perfect among the children of men, yet if thy wisdom be not with him, he shall be of no value. O send her out therefore from thy holy heavens, and from the throne of thy majesty, that she may be with me, and labour with me, that I may know what is acceptable in thy sight: for she knoweth and understandeth all things, and she shall lead me soberly in my works, and preserve me in her power. So shall my works be acceptable by Christ our Lord, to whom with the Father and the Holy Ghost be all honour and glory, world without end. Amen.'

[THE HOLY BIBLE.] *Imprinted at London by Cawood. 1569. Quarto.*

Not only is the title of the Old Testament defective, but the whole of the introductory matter, as far as the beginning of the Book of *Genesis*, is wanting. The copy too is, in other respects, very much cropt and soiled. The new Test. exhibits rather a tasteful wood-cut border, and the title tells us that it is '*translated after the Greeke.*' The date is gathered from this title, there being none at the end. The printing is sufficiently wretched. It should seem that Herbert and Lewis were equally defective in intelligence relating to this edition—which must be considered quite a separate publication from Jugge's reprint of the Bishop's Bible in 4to. of the same date.*

THE HOLIE BYBLE. *Imprinted at London by Richard Jugge. 1573. Quarto.*

The third re-impression in 4to. by Jugge of the Bishop's Bible of 1568. It comprehends the Book of Common Prayer, as an introductory part, having, at the end, the Book of Psalms, by Day, of the same date. This copy appears exactly conformable to Lewis's account of Jugge's first reprint in quarto of the date of 1569. It may be called a fair and most desirable copy, and is bound in russia.

THE BIBLE AND HOLY SCRIPTVRES contained in the Olde and Newe Testament, &c. *Printed in Edinburgh Be Alexander Arbuthnet, Printer to the Kingis Maiestie, dwelling at ye Kirk of feild. 1579.† Folio.*

FIRST IMPRESSION of the Bible in the SCOTCH LANGUAGE, and of exceedingly great scarcity. No copy appears to be in the Bodleian Library or in the British Museum: and it was unknown to Lewis and

* Herbert had clearly never seen the above. He describes it 'with Cawood's mark'—and this is repeated in the List of Editions of the Bibles, prefixed to *Bishop Wilson's Bible*. But the colophon has Cawood's name expressly mentioned: *Imprinted at London in Powles Churchyard by John Cawood, Printer to the Queenes Maiestie.*

† The imprint is beneath a wood-cut of the royal arms of Scotland.

Herbert. An epistolary address to James the VIth, in two leaves, follows the title-page. Then ‘an dovble Calendare—to wit, the Romane and the Hebrew Calendar’—four leaves: followed by rules for understanding the same. Then some verses, which are inserted below.* On the reverse, ‘A Description and Svccesse of the Kinges of Ivda and

* ‘Of the incomparable treasure of the holy Scriptures, with a prayer for the true vse of the same.

<i>Esai.</i> 12. 3. & 49. 10	Here is the spring where waters flowe,
<i>Reve.</i> 21. 16. & 22.	to quenche our heate of sinne :
17.	Here is the tree where trueth doth grow,
<i>Jerem.</i> 33. 15.	to leade our liues therein :
<i>Psal.</i> 119. 160.	Here is the judge that stintes the strife,
<i>Rev.</i> 2. 7. & 2. 22.	when mens deuises faile :
<i>Psal.</i> 119. 142. 144.	Here is the breade that feedes the life,
<i>Joh.</i> 6. 34.	that death cannot assaile.
	The tidings of saluation deare,
<i>Luk.</i> 2. 10.	comes to our eares from hence :
	The fortresse of our faith is here,
<i>Ephe.</i> 6. 16.	and shielde of our defence.
	Then be not like the swyne that hath
<i>Matth.</i> 7. 6.	a pearle at his desire :
	And takes more pleasure of the trough
2 <i>Pet.</i> 2. 22.	and wallowing in the myre.
	Reade not this booke in any case,
<i>Matthewe</i> 6. 22.	but with a single eye :
	Reade not but first desire Gods grace,
<i>Psa.</i> 119. 27. 73.	to understand thereby.
	Pray stil in faith with this respect
<i>Jude</i> 20.	to fructifie therein,
	That knowledge may bring this effect,
<i>Psal.</i> 119. 11.	to mortifie thy sinne.
	Then happie thou in all thy life,
<i>Jos.</i> 1. 8.	what so to the befallles :
<i>Psal.</i> 1. 1. 2.	Yea, double happie shalt thou be,
<i>Psal.</i> 94. 12. 13.	when God by death thee calles.

‘O Gracious GOD and most merciful Father, which hast vouchsaued vs the rich and precious Jewel of thy holy word, assist vs with thy spreit, that it may be written in our hearts to our euerlasting comfort, to reforme vs, to renew vs according to thine owne Image, to build vs vp and edifie vs into the perfect building of thy CHRIST, sanctifying and increasing in vs all heauenlie vertues. Graunt this O heauenly Father, for IESVS CHRISTIS sake Amen.’

I suspect that T. GRASHOP—whose name appears at the end of ‘How to take profite in reading of the holie Scriptures’—on the reverse of the ensuing leaf—was the author of this poetry and prayer.

Iervsalem," &c. followed by 'An exhortation to the studie of the holie Scripture,' &c.—on the reverse of which latter, at the end, is Juggle's device (see *Typog. Antiq.* vol. iv. p. 241) in small—with the name of 'Alexander Arbuthnet' over the central part. These two latter pieces, two leaves: or eight leaves, in the whole, between title and text—the sacred text being on the ensuing leaf, a. j. numbered 1. The Old Testament, including the Apocrypha, ends on the reverse of the 503d leaf:* but, at the conclusion, it is said 'The Thirde Boke of the Maccabees newlie translated out of the original Greke'—whereas no such third book is in the present copy. The New Testament follows—purported to be printed at Edinburgh, by 'Thomas Bassandyne, M.D.LXXVI.' This title has the royal arms of Scotland, as before. The reverse is blank. The text begins on the ensuing leaf A.ij. numbered 1, and concludes on the reverse of the 125th leaf. Two alphabetical tables—one, of proper names, and the other of things—the two containing fourteen leaves—conclude the volume. It is printed in a roman letter. The present is a clean, sound, and most desirable copy; handsomely bound in blue morocco by C. Lewis.

THE BIBLE. *Imprinted at London by Christopher Barker.* 1581. Octavo.

The New Testament is unluckily wanting. Christopher Barker was the ANDREW STRAHAN of the reign of Elizabeth. His impressions of the sacred text were almost without number, and perhaps at this day can never be embodied in one collection. The impression before us (which exhibits the Geneva version) has escaped Lewis and Herbert: nor is it in the British Museum: although in Cruttwell's list (prefixed to Bishop Wilson's Bible) it is mentioned without reference to any collection wherein a copy may be found. It is a volume of extreme beauty of typographical execution: printed in double columns, with a very small but distinct type, upon paper of great delicacy. There are short explanatory notes and parallel passages in the margin. An address—'To the diligent and Christian Reader, grace, mercie and peace, through Christ Jesus,'—in equally small italic type, precedes the sacred text. Barker's crest only (of the boar's head) is at the end of the Old Testament. The present copy, in four thin octavo volumes, has been

* Care should be taken that a loose wood-cut, 'appertaining to the 33rd chap. of Nombres,' be found between folios 81 and 82.

inlaid with paper, apparently of the precise age, colour, and texture of the printed text. It has been lately bound in purple morocco.

THE HOLY BIBLE. *Imprinted at London by Christopher Barker.* 1585. Folio.

The present volume is as magnificent, as the preceding is beautiful. It has also escaped Herbert : see his edition of our *Typographical Antiquities*, vol. ii. p. 1081-3 ; vol. iii. 1803. Nor can I exactly discover that it is mentioned by Lewis : p. 273-4. The title-page is succeeded by Cranmer's Prologue or Preface—a scriptural genealogy—calendar—and division of the Books of the Bible, &c.—in all sixteen leaves—before the commencement of the sacred text. The Old Testament contains 536 numbered leaves—the New Testament 137, including the title-page. The initial letters J. N., at the end of the Old Testament, denote the name of the editor ; but in Cruttwell's list (*sign. b 3. 4 fol. edit.*) I find no name to which these can be supposed to apply. The present may be considered a fine sound copy ; in russia binding.

THE BIBLE. *Imprinted at London by the Deputies of Christopher Barker.* 1599. Quarto.

This I take to be the edition which is cursorily mentioned by Lewis at p. 276. It is a reprint of the Geneva version, with a preface, and ' Directions how to take profite in reedinge of the Holy Scriptures, by T. Grashop, who was Master of Arts of All-Souls College in Oxford, 1561.* The poetical prefix is taken from the Scotch edition of the Bible in 1579 : see page 69 ante. It may be necessary to observe that there are two distinct title-pages to this edition ; the first being divided into many wood-cut compartments : the second having only a neat wood-cut of the Israelites passing through the sea, as seen in the previous edition of 1581, upon a diminished scale. The imprint is at the end of the second table, following the New Testament, as well as in the previous title-pages. At the end of the Tables is an edition of the *Psalms*, with musical notes, without date, but apparently of the same period. This is a sound, desirable copy, bound in old blue morocco, with gilt leaves.

* So Lewis, p. 276. But I do not discover his name in the enlarged edition of *Wood's Athen. Oron.* by Dr. Bliss. Nor is he noticed by Ritson.

[BIBLE.] *Imprinted at London by Robert Barker, &c. 1607. Folio.*

The date is found in the title of the New Testament, and at the end of the second table or index. The title-page is wholly upon copper—rather splendid and elaborate. The name of *Guilielmus Hoel*, as the engraver, is below. Three leaves of preliminary matter precede the sacred text. The Old Testament has 444, and the New Testament 135, leaves. The title of the New Testament is printed. Seven leaves, of two tables, printed in a very small roman type, follow the New Testament. With this copy is bound an edition of the Common Prayer (placed before the Bible) of the date of 1607, and of the Psalms, placed after the Bible, of the date of 1609. In the frontispiece or title of the Prayer Book there are the names of *Dorothy* and *John Villiers* inscribed. The former (from the character) of a date almost coeval with that of the printing: the latter with the year 1746. A third inscription of *Rd. Birch*, 1747, appears; but in the bottom margin there appears a memorandum, evidently in the hand-writing of John Villiers, thus: ‘*My mother Hanna Villiers died Aprill 15, 1745, and that same day got from her daughter Mary Wetters 19 Water Glasses of Claret, and Gineva in green Tea in the Evening.*’

The present copy is among the finer volumes, in this library, of the sacred text. It is in old blue morocco binding, with gilt leaves, apparently of the middle of the xviiith century.

THE HOLY BIBLE, &c. *Newly Translated, &c. Imprinted at London, by Robert Barker, &c. 1611. Folio, 2 vols.*

This may be called the PARENT TEXT of the present English version of the Bible, and a copy of it should be in every library of reference or choice. The impression was published under *Royal Authority*. After an epistle dedicatory to King James I., comes an address from ‘the Translator to the Reader’—full of curious and interesting matter, and such as those, who carp at the supposed imperfection of our version of the Scriptures, will do well, more than once, carefully to peruse. A *Calendar*, *Almanack*, &c. follow: in the whole, eight leaves. Then a title of ‘*Genealogies recorded in the Sacred Scriptures, &c.* by I. S. [John Speed] with an address to the Christian Reader on the reverse. Then the genealogies, thirty-four numbered pages: with a large wood-cut

of Adam and Eve eating the forbidden fruit, on the first page. Next, a copper-plate map of the Holy Land. The sacred text follows; printed in a large and handsome black letter, in double columns, with very few marginal references. Consult Dr. Cotton's note in his '*Various Editions of the Bible*,' 1821, 8vo. p. 29. The copper-plate title-page there mentioned is not in this copy. The wood-cut title consists of an elaborate border, with the figures of St. Matthew and St. John below, and the apostles, &c. around: the other embellishments are precisely of the style of art observable at the commencement of the xviiith century. The present copy, with the exception of the copper-plate title-page, is perfect, and bound in russia, with gilt leaves; but is not, upon the whole, in that desirable condition which could be wished. Consult the Editor's Preface, in Bp. Wilson's Bible, *sign.* c 2, respecting the copper-plate title-page; which is engraved by Boel.

BIBLE. *Imprinted at London by Bonham Norton and John Bill, Printers to the Kings most Excellent Maiestie.* 1619. Quarto.

A fair sound copy, ruled with red lines; and, once, most splendid in its outward attire—being bound in purple satin, upon which a rich pattern is worked in silver tambour, with a coat of arms, argent on a bend vert, with three wolves' heads erased of the field, and crest of a hand. These, in short, are the arms of Sir Thomas Myddleton, of Chirk Castle, in Denbighshire; and in the fly-leaf, in an old fashioned but handsome hand, we read, '*The Laddy Myddletons holy bible.*' This Lady Middleton was an intimate friend of Sarah, Duchess of Marlborough.

——— *Printed by John Cousturier at Rouen. By the English Colledge of Dovvay.* 1635. Quarto, 2 vols.

The first title-page is wholly upon copper, and rather finely executed: * having Moses on one side of the title, and David on the other. Above, is a small representation of the Almighty in the act of the Creation. The imprint, as above, is beneath the title. Then a full, and

* I suspect it to have been engraved in *England*, by some of the more popular artists of this period, and sent over to Douay. It has much of the character of British art.

printed title, from which we learn that the book was edited by the English College at Douay. A preface follows; very interesting; from which it appears that the New Testament was printed before, and that the whole work was the result of above forty years toil and trial—the chief cause being ‘the poor estate [of the College] in banishment.’ This version is strictly from the old Latin or Vulgate, conferred with the Hebrew, Greek, or other editions: the third page of the preface states the reasons why this choice was made. It is by no means a reprint of the precursor of 1566, published at the same place, as the following comparison justifies:

Edit. Rouen. 1635.

In the beginning God created heauen and earth. 2. And the earth was void and vacant, and darknes was vpon the face of the depth: and the Spirit of God moued over the waters. 3. And God said: Be light made. And light was made. 4. And God saw the light that it was good: and he diuided the light from the darknes. 5. And he called the light, Day, and the daakenes (sic), Night: and there was enen-ing & morning, that made one day.

Edit. Rouen. 1566.

In the begynning God created Heauen & erth. The erth was voyd and empty & darkenes was vpon the face of the depe, and the spirite of God moued vpon the face of the waters.

And God sayde: let there be made lyght, and there was lyght made. And God saw the lyght that it was good. And God made a diuision betwene the lyght and darkenes. And God called the lyght, daye: and the darkenes called he nyght. And the euenynge and the mornynge was made one daye.

There are annotations at the end of a great number of chapters. The text concludes with the fourth Book of Esdras. The present is a beautiful copy, bound in russia, with gilt leaves.

THE BIBLE. *London, Printed by William Bentley*
1646. Octavo.

Upon the whole, a desirable copy, in once splendid binding of red and blue morocco intermixed. The initials E. L. are on the outside.

THE HOLY BIBLE. *Printed at London by the*
Assignees of John Bill and Christopher Barker,
&c. 1647. Small Quarto.

A fair and beautiful copy, ruled with red lines, and bound in crimson velvet. The Old Testament does not contain the Apocrypha.

THE HOLY BIBLE, &c. *Edinburgh, Printed by
Evan Tyler, Printer to the Kings most excellent
Majesty. 1649. Octavo.*

The full title runs thus : ‘ The Holy Bible containing the Old Testament and the New : newly translated out of the original tongues, and with the former translations diligently compared and revised : by his Majesties special commandment. *Appointed to be read in Churches.* Edinburgh. Printed by Evan Tyler, Printer to the King’s most excellent Majesty, 1649.’ The above title is surrounded by a rich engraved border.

Although it announces both Old and New Testaments, this copy contains only the Old Testament of this edition ; which is followed by the Apocrypha, without title, and evidently from a different press ; and this is followed by the New Testament, with the following title : “ The New Testament of our Lord and Saviour Jesus Christ: newly translated out of the original Greek, and with the former translations diligently compared and revised : by his Majesties speciall commandment *Appointed to be read in Churches.* London. Printed by the Company of Stationers, 1650.’ This title is remarkable ; because, notwithstanding the date, it is surrounded by a rich engraved border, with the *royal arms* at top. Under the imprint, and within the border, are the words *Cor mundum crea in me Deus. Psal. 51.* In the Old Testament the engraved ornaments at the head of the Table of Books and of the Book of Genesis, consist of the rose, the thistle, the fleur de lis, and the harp, with crowns over them. In the New Testament (which appears to be printed in the same type, though the title denotes a different printer) these ornaments are very much in the same style, but only contain the thistle and the fleur de lis, *without crowns.* This difference is remarkable and curious, as it should appear that the cognizance of England and Ireland were purposely omitted, and those of Scotland and France retained. The title to the New Testament may possibly have been taken from another book ; though at the end of the Revelations the same imprint is repeated, viz. London. Printed by the Company of Stationers, 1650. To this, in the present volume, is added the metrical version of the Psalms by Sternhold and Hopkins, preceded by another engraved title, and said to be printed for the Company of Stationers, 1649, *Cum Privilegio Regis Regali*, but without arms or cognizances, and in a smaller and different character from the others. This copy

has musical notes prefixed to many of the Psalms. I have thought it worth while to go into this detail, as it appears curious (and to me is new) that during the inter-regnum the Company of Stationers should print with the King's arms, and with his privilege. Perhaps, however, there are many other instances of the same kind.

THE HOLY BIBLE, &c. *London, Printed by John Field, one of his Highness's Printers.* 1658. Duodecimo.

The title-page is engraved. Such another copy of this rare and estimable pocket-edition, by Field, would with difficulty be found. It is fair and sound throughout, and is bound in black morocco by Roger Payne.

——— *Cambridge Printed by John Field Printer to the Vniversitie And illustrated with Chronological Sculpt by Ogilvy.* 1660. Folio, 2 vols.

A most magnificent copy, ruled with red lines, upon LARGE PAPER; and bound in old red morocco.

——— *Cambridge: printed by John Field Printer to the Vniversitie.* 1668. Quarto.

Executed in a very small roman type, and forming a thin quarto volume in consequence. In black coeval binding.

——— In Welch. (Y Bibl Cyssegr-Lan, sef yr H, en Destament ar Newydd.) *Printiedig yn Llundain gan John Bill, Christopher Barker, Thomas Newcomb, a Henry Hills, Printwyr i Ardderchoccaf fawrhydi y Brenin; ac a werthir gan John Hancock, tan lún y tri Bibl yn Popes-Head Alley, yn Cornhill.* 1677. Octavo.

Without the Apocrypha. The New Testament is dated 1678. A very sound and most desirable copy; inasmuch as it belonged to Sir Robert Clayton, of the City of London, Knight, Alderman, and Mayor

thereof, An^o. 1679'—and was given to him by the publisher, 'in thankful acknowledgement of his former bounty to Wales, in contributing towards the printing this Bible, and teaching many hundreds of poore children to read, and some to write.' The copy, however, afterwards belonged to *Tillotson*, *Stillington*, and sundry others, all of whose names are autographised in the fly-leaf. Sir Robert is one of the worthies who figures in *Evelyn's Memoirs*. See the Index.

THE HOLY BIBLE. *London; Printed by Bill, Barker, Newcomb & Hills.* 1678. Quarto.

The Book of Common Prayer, of the same date, is prefixed. On the fly-leaf of the latter, in the Duchess of Marlborough's hand-writing—after her autograph—is this memorandum: '*this Bible was my Dear Mother's, who died the 27 day of May, 1693.*' Below, in a different, and very neat and legible hand, is the notification of the death of Lord and Lady Sunderland: the former on April the 18th, 1722, the latter on April 15, 1716. This copy is ruled with red lines, and is in old red morocco binding.

THE BIBLE containing the Old Testament and the Newe, &c. *Cambridge. Printed by T. Buck & R. Daniel.* *Without Date.* Folio, 2 vols.

A reprint of the edition of 1611, with the omission of the genealogical tables. The frontispiece, of copper, is by W. Marshall. The plates, with which this copy abounds, are by Goltzius [H G F], and are sufficiently indifferent. The second volume has the Book of Common Prayer prefixed to the New Testament, with the Psalms of David at the end. The present is a beautiful copy, ruled with red lines, and bound in red morocco, with a flowered pattern on the gilt edges of the leaves, upon which we read 'Order my steps in prayer.' This copy belonged to Sir Robert Clayton, Knight, Alderman and Mayor of the City of London in 1679; and was probably bound by the same possessor.

Cambridge: printed by John Hayes, Printer to the Vniversitie. 1682. Quarto.

A beautiful copy, ruled with red lines, and bound in blue morocco: in the taste of the time of its publication.

THE HOLY BIBLE. *Oxford, Printed at the Theater.*
By F. Parker & Thomas Guy. 1685. Folio.

This magnificent volume, ruled with red lines, and bound in morocco with various coloured ornaments, was the DUCHESS of MARLBOROUGH'S OWN COPY. On the first fly-leaf is inscribed, in her own handwriting, the death of the Earl of Godolphin, on the 15th of September, 1712, at two in the morning. He died at the Duke of Marlborough's house at St. Albans, and is called by her grace 'the best man that ever lived.' On the second fly-leaf, are the following entries, in the Duchess's own hand, of the births of her children.

'HENRIETTA was born the 19 of July, 1681, about ten in the morning. Her god-mother and god-father was, my mother, my sister Godfry, and Sir John Churchill. ANN was born the 27 day of Feb. Her god-mothers and god-father were, the Princess of Denmark, Lady Sunderland, and Lord Rochester. JACK was born the 12 January, 1686, about six a clock in the morning; his god-mother and god-fathers Mrs. Strangways, Lord Tyrconell, and Lord Godolphin. BETTY was born the 15 of March, 1687; her god-father and god-mothers, Lord Renolow [Ranelagh,] Lady Scarborough, Lady Frechwell. MARY was born the 15 of July, 1689, at 2 a clock in the morning; her god-father and god-mothers, the Prince, and Queen, and Lady Darby. CHARLES was born the 19 of August, 1690, between six and seven a clock in the morning; his god-mother and god-fathers, Lady Fitzharding, Lord Dorsett, and Mr. Russell.' Charles died before he reached the age of maturity; but the exact date of his death does not seem to be known.

Translated into Irish by the Care and Diligence of Doctor William Bedel Late Bishop of Kilmore in Ireland, And for the publick good of that Nation. *Printed at London, Anno Dom.* 1685. Quarto.

Without the Apocrypha. The New Testament is dated 1681. The whole is printed in the old Irish characters, and consequently published exclusively for the use of the Irish. An edition of no ordinary occurrence. A most desirable copy; in calf, with marbled leaves.

AN BIOBLA NAOMHTHA, &c. -dhúthrachd an Doctuir Villiam Bedel, &c. *A Lunnduin.* 1690. Duodecimo.

This is a pocket edition of the Irish version of the Bible, being a reprint of the preceding, by Bishop Bedell, and is now become extremely rare. Such another copy as the present, beautifully bound in blue morocco, will with difficulty be found.

THE HOLY BIBLE. *Rhydychair, Printiedig yn y Theatr yn y flwyddyn* MDCXC. Folio.

A copper-plate faces the title : the figure of Minerva and of the Theatre, &c. are on the title. There is no preface. In double columns, with marginal references. A sound good copy, bound in russia—but several of the leaves are smaller, apparently from another copy. A rare book.

THE HOLY BIBLE. *Printed by Charles Bill and the Executrix of Thomas Newcomb deceas'd, Printers to the King's Most Excellent Majesty.* 1701. Folio.

The preceding is upon an engraved title : a printed title follows. This noble volume, according to a memorandum in the hand-writing of Sarah, Duchess of Marlborough, 'was given the Duke of Marlborough by King William.' It is in blue morocco binding, gilt leaves.

London, Printed by Charles Bill, &c. 1703. Folio, 2 vols.

This copy belonged to 'My Lord Warwick'—whose name, thus designated, is written on the title-page. It is undoubtedly one of the most beautiful copies existing ; being bound in old blue morocco, with gilt leaves. It was I believe the first impression of the Bible in the reign of Queen Anne, and has escaped Dr. Cotton.

The HOLY BIBLE, &c. Newly translated, &c.
Printed in the Year MDCCVIII. Folio.

‘ With most profitable annotations upon all the hard places, and other things of great importance ; but are now placed in due order with great care and industrie.’ These ‘ *annotations*’ are, in fact, those which accompany the *Geneva Version*, of which the first edition was printed in 1560. They are placed in the margin. The version of the present impression is the authorised one. This is a very rare, and rather curious edition. No copy of it appears to be in the Bodleian or British Museum libraries ; but there is one in the archiepiscopal library at Lambeth. His Lordship is indebted to the kind assiduity of the Rev. Dr. Bliss, of Oxford, for the possession of this volume. The condition of it is most desirable, in every respect. The binding is in the original richly-stamped calf cover.

———— *Edinburgh. Printed by James Watson,
 One of his Majesty’s Printers. 1715. Octavo.*

A rare and coveted edition ; but perhaps such *another* copy of it, as the present, is no where to be found. The binding is in its original state, and highly ornamented, in blue morocco. The interior is without a spot. It must have been doubtless a presentation copy to some distinguished personage.

———— *Oxford, Printed by John Baskett. 1717.
 Folio, 3 vols.*

One of the finest copies imaginable, ruled with red lines, and bound in three volumes, in old and richly ornamented blue morocco : the third volume has plates only. This book, I believe, never appeared upon large paper. His Majesty’s Library at Buckingham House, and the Bodleian Library, each possess a copy printed UPON VELLUM.

———— *Lhyfer Gweddi Gyffredin, &c. Caer-
 Grawnt Printiedig gan Joseph Bentham, Prin-
 tiwr i’r Brif-Ysgol. 1746. Octavo.*

In the Welsh language, with the Prayer Book before the sacred text, and the Psalms by Sternhold and Hopkins after. This is a very neatly printed edition ; and the present copy is in blue morocco, with gilt leaves.

BIBLE. *Cambridge, Printed by John Baskerville,
Printer to the University. 1763. Folio.*

One of the most beautifully printed books in the world ; but the type and paper want the richness and boldness of the impressions by Field and Baskett. The title-page—as a piece of printing—is unrivalled. It has all the power and brilliancy of copper-plate. A duplicate copy of this impression is kept in the chapel of the house, at Althorp, for divine service. The present copy is superbly bound in red morocco.

——— *Belfast, Printed by and for Daniel Blow.
1765. Duodecimo.*

A scarce edition. In red morocco binding, gilt leaves.

THE COMPLETE FAMILY BIBLE. By the Rev.
Francis Fawkes, M. A. &c. *London. 1768.
Quarto, 2 vols.*

With the Apocrypha, and a nominal and critical index. The New Testament is dated 1769. There are running notes throughout ; and the editor shews his partiality for his previous classical studies, by quoting *Aristotle* and *Milton* in the very first page of his annotations. Fawkes was the translator of Theocritus and Apollonius Rhodius. Prefixed to the sacred text are poetical testimonies in favour of the work. This Bible belonged to the late Dowager Countess Spencer, and is in blue morocco binding.

——— By William Dodd, LL.D. &c. *London.
1770. Folio, 3 vols.*

With a commentary, in which are inserted the notes and corrections of Locke, Waterland, and Lord Clarendon. A portrait of Locke faces the title-page ; and a dissertation on the Pentateuch follows the preface. Upon the whole, a handsomely printed book. In russiā binding.

BIBLE. *Edinburgh : printed by Colin Macfar-
quhar. 1770. Octavo.*

With observations at the end of every chapter : composed by the Rev. Mr. Ostervald, Professor of Divinity, and one of the ministers of the Church of Neufchatel, in Switzerland. Translated at the desire of, and recommended by, the Society for propagating Christian knowledge.

A very neatly printed edition ; but the ' practical observations ' at the bottom margin require an experienced and strong-sighted pair of eyes to peruse them.

YN VIBLE CASHERICK, &c. *Whitehaven: prentit
Lionish Juan Ware ase Vac.* 1771. Octavo.

In the *Manks language*. This is called the Manks Bible, and is printed in an ordinary manner for ordinary use. In calf binding. Attached to it is an edition of the New Testament, in the same language : printed by Balfour, Auld. agus Smellie in 1767. 8vo.

THE HOLY BIBLE. With Notes by the Right Reverend Thomas Wilson, D.D. &c. *Bath, Printed by R. Cruttwell.* 1785. Quarto, 3 vols.

The present is one of the very few (only twelve) and highly prized copies upon LARGE PAPER ; handsomely bound in six folio volumes, in blue morocco. Till the publication of the Bible of Drs. D'Oyley and Mant, the present was considered as the chief family Bible for consultation, in regard to notes and various readings. It will be always held in reverence and estimation.

———— *Cambridge, printed by John Burges,
Printer to the University.* 1798. Duodecimo.

The paper is too thin, the ink too pale, and the type too much worn. In blue morocco binding.

———— *London. Printed for Thomas Macklin
by Thomas Bensley.* 1800. Folio, 8 vols.

A magnificent copy of the most magnificent impression of the sacred text extant. The engravings, and especially the head and tail-pieces, are, many of them, fine specimens of the British school of art. The Apocrypha, recently published, renders the work complete. This copy is in blue morocco binding.

———— *Bristol.* 1802. Duodecimo.

In a very small type ; but much inferior to the recent edition of Strahan, in the same form.

BIBLE. *Oxford: Printed at the Clarendon Press.*
1807. Quarto, 2 vols.

A beautiful copy of a magnificently printed book : apparently upon *thick paper*. In blue morocco binding.

The ROYAL STANDARD DEVOTIONAL FAMILY BIBLE. *Yarmouth. Printed by Keymer.* 1811-16. Quarto, 3 vols.

‘ With short notes from Gill, Scott, Henry, Dodd, Brown, Fawcett —and—as it is called—‘ with superb engravings from the great masters.’ This Bible receives a place in his Lordship’s library, as a very creditable specimen of *Provincial printing*, and as being a copy upon **LARGE PAPER**. It was obtained from my friend Mr. Dawson Turner, in exchange for a fine copy of the *Ypodigma Neustriae*, 1574, in folio: a duplicate in the Althorp library. It has been since bound in russia, by C. Lewis.

——— *Edinburgh: Printed by Sir D. Hunter Blair and J. Bruce, Printers to the King’s most Excellent Majesty.* 1813. Octavo.

Executed on very indifferent paper. In calf fancy-pattern binding.

——— *Edinburgh: Printed by Sir David Hunter, Blair, &c.* 1814. Duodecimo.

One of the *twenty-five copies* only printed upon **LARGE PAPER**; and, in my humble estimation, not to be exceeded by any impression of the same form, for beauty of appearance and skilfulness of execution.

——— *Cambridge: printed by J. Smith, Printer to the University. Stereotype Edition.* (1815.) Octavo.

The present is one of only three copies known to be upon **LARGE PAPER**: the second is in Lord Hardwicke’s Library. Of the destination of the third, I am ignorant. In blue morocco binding.

BIBLE. Prepared and Arranged by the Reverend George D'Oyley, B. D., and the Reverend Richard Mant, D. D. *For the Use of Families.* Oxford. 1817. Quarto, 3 vols.

This edition may be considered as the triumph of our ESTABLISHED CHURCH. Not fewer than *twenty-two thousand* copies have been printed, of the two editions which have appeared ; and a third edition is now in the University press at Cambridge. The notes contain sometimes ample and curious, and always edifying, information : supported by NAMES, which have been long respected for talent and revered for virtue. The present is a copy upon *large paper* : but there is little, either in the size or quality of the paper, to entitle it to such distinction. I could have wished the embellishments away : or, if necessary to be introduced, that they had been executed upon paper of a different tint.

ITALIAN BIBLES.

LA BIBLIA, &c. in lingua Toscana per Antonio Brucioli. *In Venetia.* 1539. Quarto.

This was Dr. Farmer's copy, and is the first edition of the version of BRUCIOLI. It had formerly belonged to some bishop, as the mitre and pastoral staff, above the shield of coat armour, demonstrate. In old calf binding. For earlier editions (in the xvth century) consult *Bibl. Spencer.* vol. i. p. 63 ; and p. 44 of the ensuing volume of this work.

—— in lingua Toscana. Commento di Antonio Brucioli. *In Venetia.* 1546. Folio, 3 vols.

Brunet mentions an earlier edition of the date of 1542-7, which I suspect not to be in existence : for he refers to the Gaignat Catalogue (vol. i. no. 81,) where I find *this* edition to be mentioned—as if, however, it were seven volumes bound in three—whereas the pages here, in each volume, run consecutively from beginning to end. It is clear

that no previous edition is alluded to, by the commentator, in his dedicatory epistle to '*Madama La Dalphina*.' The present was Colbert's copy. It is in red morocco binding; but has not escaped with impunity from the binder's tools. It was obtained from the sale of the Crevenna Library.

LA BIBIA. Tradutta in lingua volgare secondo la verità del testo Hebreo, &c. *Stampata appresso Francesco Durone.* 1562. Quarto.

Four leaves of an address to the Princes and Republics of Italy, that the Holy Scriptures ought to be read in the vulgar tongue—and one more leaf of a summary of the Bible—precede the text. The Old and New Testaments have the leaves separately numbered. A table of eighteen leaves follows the New Testament. From the beautiful device of a female figure of Truth, radiated, and looking towards heaven—which graces the frontispiece—I suspect this edition to have been printed at Venice. The present is a most desirable copy, bound in blue morocco.

LA BIBLIA, cioè, i Libri del Vecchio e del Nvovo Testamento, Da Giovanni Diodati. 1607. Folio.

Beyond all question a matchless copy. At the bottom of the title-page we read (doubtless in the hand-writing of Diodati) '*Pour Monseigneur le President de Thou*.' It is upon LARGE PAPER, with occasional rough leaves, in blue morocco binding.

LA SACRA BIBLIA, &c. Da Giovanni Diodati. Seconda Editione, migliorata ed accresciuta. *Stampata in Geneva da P. Chovet.* 1641. Folio.

The copper-plate title-page bears date 1640. Printed in a small type, with the commentary of Diodati at bottom, upon very indifferent paper. A most desirable copy, in russia binding, gilt leaves.

BIBBIA VOLGAR. DI MALERMI. *Venez.* 1773.
Octavo, 6 vols.

An edition for common use. In calf, with marbled leaves.

LA BIBBIA. Tradotta in Lingua Italiana, e con Annotazioni illustrati di A. MARTINI. *In Torino.* 1776. Octavo, 23 vols.

A neatly printed, and useful edition, with the Vulgate text, and Italian version in parallel columns, and the annotations in long lines below.

SPANISH AND PORTUGUESE BIBLES.

BIBLIA EN LENGUA ESPANOLA, &c. examinada por el officio dela Inquisicion. *Estampada en Ferrara a costa y despesa de Ieronimo de Vargas Espanol: en primero de Março de 1553.* Folio

It should seem that this was the FIRST IMPRESSION of the Bible in the *Spanish language*; or rather, that there were two impressions in the same year (1553,) of which one was destined for the use of the *Jews*, the other for that of the *Christians*. The copy before us is of the latter description—the former edition having been printed ‘*at the costs and charges of Yom Tob Atias, the Son of Levi Atias.*’ Both impressions are very rare; and the present copy, although not very remarkable for its size and condition, and having, besides, two ms. leaves, (but very neatly executed in the manner of printed ones) could not be obtained under the sum of twenty guineas. Brunet says ‘it is not less rare than the Jewish edition,’ but I incline somewhat to a different opinion. As this experienced bibliographer has not particularly described the contents, it may be useful to mention that the epistolary dedication to the Señor Don Hercole da Este el Segundo,’ &c. is on the reverse of the title-page, which latter is a barbarously ornamented piece of printing. An address to the reader, one leaf, follows the title-page. Then a table of six leaves. The sacred text follows, upon four hundred leaves,

with printed numerals; concluding with the Book of Esther; which succeeds the *Koheleth de Solomoh* and the *Lamentacions de Yermiaho*—so that the New Testament appears to be wanting. The conclusion of Esther is succeeded by *Tabla de las Haphtaroth*, in two leaves, which is usually wanting in copies, according to Brunet. The same bibliographer remarks that, according to Crevenna, there is usually an hiatus from the thirty-fifth verse of the viith chapter of *Leviticus* to the last words of the seventh verse of the viiith chapter of the same book: but no such deficiency appears in the copy under description. It remains only to remark, that the register and imprint (of which latter a portion is above given—attached to the title) are on the recto of the last leaf following the last mentioned ‘*Tabla*.’ This copy is very handsomely bound by Hering, in dark blue morocco.

LA BIBLIA, Qve es, los Sacros Libros del Vieio y
Nvevo Testamento. *Transladada en Espanol*.
1569. Quarto.

The printer's device of a bear disturbing a bee-hive* is in the frontispiece; whence this is called the *Bear Bible*. According to Brunet, the Abbé Rive has proved that the book was printed at *Basle*, and not at Bern, as De Bure had supposed: *Chasse aux Bibliographes*, p. 547.† A preface of seven leaves, signed C. R. (for CASSIODORO REYNA) and an admonition to the reader, also of seven leaves, precede the commencement of the sacred text; the leaves are numbered by columns. The Book of Ecclesiasticus concludes on the 1438th column. Then commence the Prophets, ending with the 2d book of Maccabees on the 544th column. The New Testament, without any distinct title, (at least in this copy) follows on *a*. In the whole, 508 columns: succeeded by a list of errata: with the date more fully subjoined. There are copies of this book with the date of 1622, being merely a fresh frontispiece inserted: the date of the impression, at the end of the errata, (as here) is thus: ‘*Anno del Senor M. D LXIX en Septiembre*.’ There are no wood cuts, except two in the preface; which are rather brilliant of their kind. The present is a beautiful copy, in blue morocco binding.

* Something like a similar cut may be seen in the *Bibliographical Decameron*, vol. ii. p. 202, from a Printer of the name Apiarius, at Bern.

† The italic letter is very like that of a *Basle* book, especially what is seen at the end of Ecclesiasticus.

BIBLIA EN LENGUA ESPANOLA, Traduzida palabra por palabra de la verdad Hebrayca, por muy excelentes letrados, &c. *En Amsterdam Impressesadorie de Gillis Ioost, en el Nieuwe-straet, 1606. Folio.*

The frontispiece, or title, is cut in wood; and the figures of Moses and Aaron, on each side of the letter-press, are master-pieces of art in that department of engraving. The figures below, of Adam and Eve, could hardly have been designed or engraved by the same artist. A sound copy, in calf binding.

O VELHO ET O NOVO TESTAMENTO, &c. Traduzidos em Portuguez por Joaõ Ferreira A. d'Almeida, &c. *Batavia. Mulder, Heusler, Heeman, Impress. 1748-53-73. Octavo, 2 vols.*

A remarkably neat copy of an edition now found with difficulty—bound in russia, with gilt leaves.

GERMAN AND DUTCH BIBLES.

BIBLIA, das ist **DIE GANTZE HEILIGE SCHRIFFT DEUTSCH**, D. Mart. Luthers. *Luneburg. 1627. Duodecimo, 3 vols.*

A most beautiful and uncommon book; printed in a small gothic letter, UPON VELLUM of a stout and fair quality. The third volume terminates with the Apocrypha. The fly-leaves of the first and third volumes are charged with several ms. memoranda; from which I extract the last in the third volume. ‘*Ex donatione Castæ meæ Coætæ hunc possideo librum. Zscheipliz die 18 Junij 1700.*’ This precious copy is handsomely bound in blue morocco.

BIBLIA, dat is DE GANTSCHÉ H. SCHRIFTURE, &c.
*Tot Leyden Gedruckt by Paulus Aertsz van
Ravesteyn. (1642.) Folio.*

I gather the above from the ms. signature of the magistrate or publisher; on the reverse of the title-page: although the act of authority is dated 1637. This is a most beautiful, and, in parts, (see the index or table at beginning) surprising performance of the Leyden press: and this copy is doubtless upon LARGE PAPER.

——— *Luneburg. 1635. Folio, 3 vols.*

With the annotations of Osiander and Förtern, &c. The text is Luther's. In treble columns: black letter—and handsomely printed.

——— *Te Dordrecht. Anno 1686. Folio.*

The splendour of this Dutch Bible has never been exceeded in Holland by any subsequent impression. The paper and type are excellent. A few plates are at the beginning of the volume. This copy is in old stamped binding—in boards, covered apparently with russia leather.

BIBLIA dat is, DE GANTSCHÉ H. SCHRIFTURE, &c.
Te Leyden. 1718. Folio, 2 vols.

This edition was procured for his Lordship, from Holland, by Mr. R. P. Cruden of Gravesend; who was anxious that it might obtain a place in this splendid library, on account of its being a STEREOTYPE impression; and, as such, a curiosity not known to the generality of modern collectors.* It is executed in a handsome sharp gothic type, with references and various readings in the margin, in a similar type, but very much smaller. The colour and quality of the paper are good, but the latter is too thin. A great number of darkly printed copper-plates accompany the edition. This copy is splendidly bound in blue morocco by Hering.

* There are inserted, as confirmatory of the above remark two or three rough proofs of the sheets as they came from the printer; in which the mark of the iron frame-work, around the page, renders it indubitable that the above process was adopted.

BIBLES IN VARIOUS LANGUAGES.

BIBLIA POLONICA. *W Amsterdamie W Drukarni Chryzstoffa Cunrada. Roku 1660.*
Octavo.

This rare book was among the earliest acquisitions of his Lordship; being numbered 43. It is in calf binding, with marbled leaves.

BIBLIA RUSSICA. *Printed at Moscow. 1766.*
Folio.

‘At the expense of the Empress Catherine: the fifth edition after that of Petrus M. An ecclesiastical Calendar, Indexes, &c. are at the end.’ I gain the preceding intelligence from a ms. note prefixed to this copy; which is handsomely bound in russia, with gilt leaves.

TA SWEHTA BRAHMATA, &c. *Livonicè. Riga. 1689. Quarto, 2 vols.*

The Bible in the *Livonian* tongue. An exceedingly rare edition. This copy is splendidly bound in blue morocco, with his Lordship’s arms on the sides.

BIBLIA, tai esti Wissas Tzwentas Rasstas, &c.
Karalauczujė. 1735. Octavo.

In the *Lithuanian* tongue. In the black letter. Calf binding.

—— in die Ober-Lausitsische Wendische Sprache
mit aller Treu und Fleisse ubersetzet. *Budissin.*
1728. Quarto.

Translated from Luther’s text. There are two title-pages. The title-page of the New Testament is dated 1727. This is a thick volume; the Old Testament containing 1518, and the New 264, pages—before the commencement of the Epistles, &c. which latter have a separate title-page, and contain 174 pages. Then a separate leaf, containing a prayer, &c. In old black calf binding.

PIIBII Kamat se on Keik se Tummala Sanna, &c.
Tallinas, Trukkitud Lindworsse Kirjadega,
1773. Quarto.

The Bible in the *Finnic language*. In the black letter, double columns. Dark calf binding.

BIBLIA LAPPONICA. *Hernsandesne Carolen Gust,*
Nordinen Trukkeriasne. 1811. Quarto, 3 vols.

According to the Catalogue of Mr. Boosey, jun., A. D. 1820, there are only fifty copies of this impression in the present form. In other respects, it has little to recommend it from the beauty of the type, (which is gothic) and the quality of the paper. Recently bound in dark red morocco.

BIBLIA. Bohemicè. *Letha Pane.* 1596. Quarto,

Purchased from a foreign collection, of which the proprietor, Adam Steiner, as well as the vendor of the volume, seem to have had a considerable notion of its value. It is beautifully printed, in a sharp gothic letter, upon indifferent paper. The title-page is upon wood, with the title in red letters. Recently bound in dark green morocco.

BIBLIA SACRA. Bohemicè. *Hal. Mag.* 1766.
Octavo, 2 vols.

In foreign calf binding, marbled leaves. In the black letter, in double columns.

HUNGARISCHE BIBEL. 1730. Octavo.

With the Psalms of David, accompanied by musical notes, at the end, of the same date. A beautiful copy of a very neatly printed edition, in double columns. In black calf binding.

BIBLIA. Suicè. *Inspruck.* 1756. Quarto.

A most desirable copy, in blue morocco binding.

LA S. BIBLA Quei ei : Tut la Soinchia Scartira, &c. Ent ilg Languaig Rumonsch da la Ligia Grischa. *A squitschada en Coira tras Andrea Pfeffer, Stampadur.* 1719. Folio.

A very scarce and valuable impression, and now rarely obtainable.

The present is a most desirable copy ; in old stamped calf, with gilt leaves.

LA BIBLIA.—Vertida è stampada avant temp in LINGUA ROMANSCHA d'Engadina Bassa. *Stampada in Scuol in Engad. Bass.* 1743. Folio, 2 vols.

Two title-pages precede the first volume. The second volume has the same as the first—with the exception only of the title—which, in both cases, is admitted within a large bold ornamented border, with sacred figures at top and at bottom : — better designed, than executed at the press. The paper and printing are, throughout, indifferent : but the copy, bound in foreign calf, is most unexceptionable. Neither De Bure nor Brunet make mention of any impression of the sacred text in the Romansch or Grison dialect.

———— Mammusse Wunneetupanatamwe Up-Biblum God naneeswe Nukkone Testament kah Wouk Wusku Testament. Ne quoshkinnumuk nashpe Wuttinneamoh Christ noh asoowesit John Eliot. *Cambridge, N. America : Prin-teuooop nashpe Samuel Green Kah Marmaduke Johnson.* 1663. Quarto.

In the *Virginian language*. Printed in double columns. This copy was in the library of Colbert.

Another Edition of the Virginian Bible. *Cambridge, N. America : Printed by Samuel Green.* 1685. Quarto.

In old calf binding.

BIBLIA ARABICA ET LAT. *Romæ*. 1671. Folio,
3 vols.

Published at the Propaganda Press. The Latin Vulgate occupies the parallel column. A most desirable copy, bound in vellum.

BIBLIA MALAICA. *Typis Arabicis*. Octavo, 6
vols.

A most beautiful copy, in blue morocco binding.

BIBLIA TAMULICA, seu quod Deus Omnipotentissimus Semetipsum ex sua Æternitate clarius manifestaturus de Cœlo est locutus. *Trangambariæ in littore Coromandelino, Typis & Sumptibus Missionis Danicæ*. 1723-7. Quarto,
In 3 Parts.

The Old Testament is in the Talmudical types : exceedingly curious, and of rare occurrence. Printed at Tranquebar on the Coromandel coast.

OLD TESTAMENT.

VET. TEST. Hebraicè. *Printed by R. Stephen*.
Octodecimo, 11 vols.

The most beautiful pocket edition of the Hebrew Bible which was perhaps ever printed. The character is large, and the paper fine, and of a mellow tint. This copy cannot be exceeded in soundness of condition and propriety of binding. It is in old foreign red morocco.

——— Hebraicè. *Wien, gedruckt bey Anton Schmid K. K. priv. &c.* 1815. Octavo, 5 vols.

I purchased this edition, at Vienna, for about seven shillings of our money. It contains the Hebrew text as at present read by the Jews in that capital. This copy is indifferently half-bound in sheep-skin.

VET. TEST. Lat. *Parisiis, In Off. S. Colinæi.* 1532.
Duodecimo, 5 vols.

A beautiful copy, in old blue morocco binding. The text is printed in long lines. From the old library at Althorp. On consulting the *Bibliographical Decameron*, vol. ii. p. 79, it should seem that Colinæus had printed a previous edition, in 1525, which used to be sold for twenty-four sous. The New Testament, in the same year and form, was sold for six sous.

——— *Amst. Apud Jo. Ja. Schipper.* 1669. Octavo.

A truly beautiful copy, of a neatly printed edition, in double columns. In highly ornamented old blue morocco binding.

——— *Parisiis.* 1660. Octavo, 2 vols.

A most beautiful copy, in old French red morocco binding, of a beautifully printed edition, with various readings in the margins.

THE PENTATEUCH,

IN VARIOUS LANGUAGES.

THE PENTATEUCH, by W. T. (WILLIAM TYNDAL.) 1534. Duodecimo.

This is a sound and perfect copy of an exceedingly rare book; but an imposition has been attempted in the title-page, by falsifying the date of 1530, to make it pass for a copy of that edition. Each of the five books has a title-page, followed by a prologue. The Book of Numbers is printed in the black letter; the rest are in the roman type. This is the FIRST ENGLISH VERSION of any portion of the Old Testament, and as such is both curious and important. This copy is bound in old red morocco, after the manner of Ratcliffe's bindings. Consult Herbert and Cotton.

LIBRI MOYSI QUINQUE. Cum annotationibus & observationibus Hebraicis haudquaquam pœnitendis, quæ prolixi commentarii vice esse possunt. *Paris.* 1541. Quarto.

In old calf binding; from the Pinelli Library—afterwards in the possession of the late Mr. Wodhull.

PENTATEUCHUS. Ægypt.-Lat. *Londini.* Bowyer. 1731. Quarto.

‘*Ex MSS. Vaticano, Parisiensi et Bodleiano descripsit ac Latine vertit David Wilkins,*’ S. T. P. The work is dedicated to Dr. Chandler, Bishop of Durham. A beautiful copy, in russia binding, gilt leaves.

——— Syriacè. Ex Polyglott. Anglicanis. *Edente Kirsch, Hofæ & Lipsiæ.* 1787. Quarto.

Printed upon very indifferent paper. In calf binding, marbled edges.

——— Hebr. - Samarit. Characterè Hebræo-Chaldaico. Curâ et Studio B. Blayney. *Oxon.* 1790. Octavo.

A beautiful copy, bound in blue morocco; but in the good old days, for at the present splendid period of the CLARENDON PRESS, the paper and printing would have been worthier of the subject.

THE PENTATEUCH; by Lion Soesmans, corrected and translated by David Levi. Hebr. & Engl. *London, Johnson.* 1799. Octavo, 4 vols.

An indifferently executed edition. Calf, neat.

PENTATEUCHUS. E Codice Alexandrino. Curâ
et Labore H. H. Baber, &c. *Ex prelo Ricardi
Taylor & Socii.* 1821. Quarto.

This is one of the copies UPON VELLUM. It is a publication which, when completed, leaves us nothing to desire respecting further accuracy of investigation of the original, and entitles its editor to the best thanks of his profession and country.

THE PSALTER,

IN VARIOUS LANGUAGES.

PSALTERIUM QUINCUPLEX. Gallicum, Romanum,
Hebraicum, Vetus, Conciliatum. In Cœnobio
Sancti Germani prope Muros Parisienses : anno
a natali C. D. &c. 1508 *Et ex chalcotypâ H.
Stephani officinâ & emissum, &c.* 1509. Folio.

A desirable copy of one of the earliest books from the press of old Henry Stephen. In black morocco binding, by Roger Payne.

PSALTERIUM. Chaldaicè. Curâ Potken. *Romæ.*
1513. Quarto.

The figure of King David, printed in red ink, is at the end. The whole book is beautifully printed upon a stout mellow-toned paper. The present copy is perhaps unrivalled. It is bound in calf, with deeply stamped cameo-fashion ornaments, gilt, at the corners, and in the middle.

———— QUINCUPLEX, Hebr. Gr. Arab. Chald. &
Lat. &c. Studio Augustini Justiniani. *Genuæ.*
1516. Folio.

A magnificent copy; printed UPON VELLUM. For some account of the work, consult *Introd. to the Classics*, vol. i. p. 33. This copy is splendidly bound in blue morocco, by C. Lewis.

PSALTERIUM. Gr. *Argentorati, apud Vuol Cephalæum.* 1524. 32mo.

A very uncommon little book, and the present is a most beautiful copy of it: bound in the purest taste of C. Lewis, in dark blue morocco. A fly-leaf, at the end, gives the imprint and date, in Greek, on one side, and the printer's device on the other.

——— Lat. *Apud Simonem Colinæum.* 1524.
Duodecimo.

A most beautiful and uncommon book; printed UPON VELLUM. In old handsome dark olive morocco binding. Obtained of M. Chardin, at Paris.

THE PSALTER, &c. *Printed at Cantorbury in saynt Paules parysshe by John Mychell.* 1549.
Quarto.

The early Canterbury books are of rare occurrence. Consult Herbert, vol. iii. p. 1542, for a brief description of the present book. It is bound in black morocco.

THE WHOLE BOKE OF PSALMES, &c. *Printed by Day.* 1577. Quarto.

The poetical version of Sternhold and Hopkins, with musical notes. The Book of Common Prayer, by Seres, precedes it, which is called 'the Psalter or Psalmes of Daud.' A sound copy, in calf binding: obtained from Mr. Trone.

PSALTERIUM. Gr. & Lat. *Ad exemplar Complutense. Antv. Ex Off. C. Plantini.* 1584.
Duodecimo.

In double columns. This beautiful little book is ruled with red lines, and bound in black morocco, with fleurs-de-lis on the exterior.

——— Gr. *Antv. Ex Off. C. Plantini.* 1584
32mo.

Upon yellow-tinted paper. This little volume is contained within one of the most brilliant specimens extant of C. Lewis's binding, in yellow morocco, fly-leaf of gold, &c.

PSALTERIUM. Syriacè. Orat. Arab. *Romæ.*
1584. Duodecimo.

With small wood-cuts. A very handsomely printed book; but the present copy is too much cropt. In calf binding.

PSALMORUM DAVIDICORUM LIBER, ex Gallicis
Rhythmis Verbum Verbo Latinè redditus à
J. J. B. *Excudebat Joan. Tornæsius Typ.*
Reg. 1598. Duodecimo.

‘In gratiam Generosi Juvenis, Domini Georgij Sigismundi P. a ZASTRISEL, Moraui, primùm scriptus; nunc verò communem in usum earum NATIONUM OMNIUM, quæ linguam Gallicam addiscere solent et cupiunt, editus.’ The preface is dated 1598, ‘from the Lemman Lake.’ The French is on one side, and the Latin on the other, of each leaf. An uncommon little book. Bound in calf.

PSALTERIUM DAVIDIS. *Lugd. Apud J. & D*
Elseverios. 1653. Duodecimo.

A most beautiful copy, in old variegated morocco binding, by Padaloup. Obtained of M. Chardin at Paris for 1*l.* 10*s.*

PSALTERIUM. Æthiopicè et Lat. Curâ Jobi Ludolfi. *Francof. ad Mœnum.* 1701. Quarto.

The Æthiopic version is on one page, and the Latin on the other. At the end are various readings and notes. A correct and valuable edition. Consult Masch's *Bibl. Sacra*, vol. i. pt. ii. p. 148. This is a very desirable copy; in russia binding.

———— Arabicè. 1725. Octavo.

Wholly Arabic, without a Latin title-page; and ‘printed in the year of the Messiah 1725: no mention of place, but supposed to be at Oxford.’ So a ms. memorandum, in this copy, designates. The volume has every characteristic of having been printed at the University in question. In old calf binding, with broad pattern of gold on the sides.

PSALTERIUM. Indostanicè. *Halæ.* 1747. Duodecimo.

The version is by Schultzius, and the preface and editorship by Calenbergius. A beautiful copy, in ornamented calf binding, with gilt leaves.

——— **Les Pseaumes traduits par G. F. Berthier.**
Toulouse. 1801. Duodecimo, 5 vols.

The Latin Vulgate is added. Every chapter, and frequently every verse, is accompanied by pious and instructive ‘reflexions.’

——— **GRÆCUM.** E Codice MS. Alexandrino,
&c. Curâ & Labore Henrici Herveii Baber
A. M. Musei Britannici Bibliothecarii. *Londoni.* *Ex prelo Ricardi Taylor & Socii.* 1812.
Quarto.

Dedicated to the Archbishop of Canterbury. One of the ten copies only UPON VELLUM. It was the precursor of the Pentateuch, from the same MS., which was published last year: and which will be succeeded by the remaining part of the Old Testament. See p. 96, ante. This is a splendid volume; in every respect worthy of its precursor and companion, the New Testament, also UPON VELLUM, published by Dr. Woide. See post.

PSALTERIO EBRAICO versificato dal Commendatore
Giovambatista Co. Gazola sulla Italianizzazione
dell’ Abate Giuseppe Venturi col Testo e Note.
Verona dall’ Tipog. Mainardi. 1816. Quarto.

A most magnificent copy, upon LARGE PAPER of a folio form. The printing is not equal to the size and splendour of the volume. Superbly bound in blue morocco by Hering.

PSALTERIUM. Arabicè. *In Urbe Jassy.* Quarto.

In a loosely composed large character, upon paper of very indifferent quality. A fine copy; in russia binding, gilt leaves.

PSALTERIUM. Gr. Copt. Without date. Quarto.

A very handsomely printed book, in red and black, with indifferent wood-cuts. A fine and perfect copy, in russia binding.

THE PROPHEETS,

IN VARIOUS LANGUAGES.

ISAIÆ. Par Berthier. *Paris*. 1788. Octavo, 5 vols.

A companion to the Psalter, by the same editor, and published in the same manner. In calf, marble leaves.

DANIEL. Sec. Edit. LXX. Interpret. Ex Tetraplis desumptam. E Cod. Syro - Estranghelo Bibl. Ambrosianæ Syriacè edidit &c. C. Bugatus. *Mediol.* 1788. Quarto.

With a Latin version and critical notes. A beautiful copy, in foreign red morocco binding

DANIEL. Gr. & Lat. Sec. Septuaginta. *Romæ*. 1772. Folio.

'*Ex Tetraplis Origenis nunc primum editus,*' &c. From the Codex Chisianus. 'At length (says Masch) appeared this text of Daniel, from the famous Chisian MS., which had long lain concealed, and which had been so much commended by Blanchinius. Whoever was the editor of such a *κειμηλιον*, (continues he) it is clear, that, for himself, he was desirous of being unknown. Some have supposed that Mazzochius, and others that Simon de Magistris, was the editor. Whoever he may be, he has deserved well of the sacred cause of religion, and is entitled to the grateful thanks of the public.' *Bibl. Sacra*, vol. ii. pt. ii. p. 320. Masch is very copious and particular, respecting this learned and splendid work. The present is a LARGE PAPER copy, bound out of sheets, in russia, with gilt leaves.

LIBRI VETERIS TESTAMENTI APOCRYPHI. Gr.
Lipsiæ. 1804. Octavo.

The editor is C. G. Augusti; and the dedicatory epistle is addressed to the famous Griesbach—‘*Criticorum Germaniæ decus.*’ There are a few various readings at the foot of each page. This edition is neatly printed, upon an indifferent paper. In russia binding, with marbled edges.

THE NEW TESTAMENT,

IN VARIOUS LANGUAGES.

NOVUM TESTAMENTUM. Gr. & Lat. Curâ
 Erasmi. *Basil.* 1516, 1519, 1522, 1527, 1542.
 Folio, 10 vols.

These are the principal editions of the Greek Testament by ERASMUS; who died before the completion of the last. The *Edit. Prin.* of 1516 was, ‘till of late, a very rare book. The present copy of it, bound in russia, with gilt leaves, had belonged to Dr. Farmer. The copies of the remaining impressions are half bound in russia.

— Gr. *Hagenœ, in ædibus T. Anshelmi Baddensis.* 1521. Quarto.

A very scarce and very important edition. Consult the authorities cited in the *Introd. to the Classics*, vol. i. p. 59. It is impossible to possess a more beautiful copy than the present: as large and clean as if it had just issued from the press. In blue morocco binding, gilt leaves.

— Gr. *Basil. apud J. Bebelium.* 1524.
 Octavo.

Once Lord Leicester’s copy; ‘bought of Mr. Barratt, bookseller, Bath: May 13, 1802, for one guinea’. In red morocco binding.

— 1535. Octavo.

A large and beautiful copy, in old stamped binding, and gilt-edged leaves. On the outside cover, we read VOL DE GYVLA.

NOVUM TESTAMENTUM, Gr. παρὰ Σίμωνι τῷ Κολωνάϊω. [*Apud S. Colinæum.*] 1534. Octavo.

An edition yet more important than the preceding, and a copy of equal beauty and choice. Bound in blue morocco, by Roger Payne.

—— Gr. & Lat. *Paris. Excudebat Carola Guillard.* 1543. Octavo.

A beautiful copy, in old French red morocco binding, gilt leaves.

—— Gr. *Paris. Impensis A. Birkmanni.* 1549. Duodecimo.

A beautiful copy (in blue morocco binding) of an edition, which might at first be mistaken for a copy of the edition described in the following article. The device of the printer, in the title-page, may be seen in the *Bibliog. Decameron*, vol. ii. p. 105.

—— Gr. *Lutetiæ. Ex Off. R. Stephani, &c.* 1549. Duodecimo.

A very fair and beautiful copy of the well known ‘*O mirificam*’ edition of R. Stephen. From the pattern of the binding, in red morocco, it seems to have belonged to the Harleian Library. It had latterly been the property of the well-known Cæsar de Missy, whose name, &c. is rather *obtruded* upon the title-page, with the date of 1748 subjoined.

—— Gr. *Lutetiæ. Ex Officinâ R. Stephani Typ. Reg.* 1550. Folio.

A beautiful copy, delicately ruled in red lines, in old stamped calf binding, gilt leaves. For the importance of this edition, consult the authorities quoted in the *Introd. to the Classics*, vol. i. p. 68.

—— Gr. *Apud J. Crispinum.* 1553. 2 vols.

The Lamoignon copy; but a little cropt, as the third page proves: otherwise, most desirable: in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Tiguri apud Fro-schoverum.* 1559. Octavo.

A large and clean copy ; bound in green morocco, by Hering.

——— Gr. *Lipsiæ. In Offic. Voegelianâ.* 1569. Duodecimo.

In calf binding.

——— Gr. *Lutetiæ. Ex Off. R. Stephani, Typog. Regii.* 1568. Duodecimo, 2 vols.

De Thou's copy, UPON VELLUM. A treasure of a very extraordinary description ; but the vellum wants the delicacy and flexibility of that of Aldus. In richly ornamented morocco binding.

——— Gr. & Lat. *Curâ Montani. Antv.* 1583. Octavo.

A very neat copy, ruled with red lines, and bound in blue morocco, by Walther.

——— Gr. *Excudebat T. Vautrollier.* 1587. Duodecimo.

Bound in three very small volumes. The first volume is rather indifferent.

——— Gr. & Lat. *Lugd. apud Jac. Roussium.* 1597. Octavo.

A beautiful copy, in old calf binding, gilt leaves.

——— Gr. *Sedani. Ex Typog. & typis novissimis J. Jannoni.* 1628. 32mo.

An edition well known to the curious ; but this copy, in old red morocco binding, has been cut too closely, as most of them are. In the fine and curious old library at Blickling, Norfolk, there is an uncut copy, upon what may be considered as large paper. A great curiosity.

——— Gr. *Apud T. Buck.* 1632. Octavo.

This is perhaps one of the very finest copies of this edition which was ever obtained, and is bound in blue morocco, by R. Payne.

NOVUM TESTAMENTUM. Gr. *Lugd. Bat. Typis
Elzevirianis.* 1624, 1633, 1641, 1658, 1678.
Duodecimo.

These are the earliest impressions of the New Testament, in Greek, from the ELZEVI^R PRESS; and are always sought after by the curious. Consult the authorities referred to in *Introd. to the Classics*, vol. i. p. 82. They are all clean and desirable copies, in red and blue morocco bindings; but the copy of the *fourth* impression seems to me to be upon LARGE PAPER.

—— Gr. 1638. Quarto, 2 vols.

This edition is curious, and should be in all libraries like the present, as containing a *modern Greek text*. The ancient and modern versions run in parallel columns. The author of the version, and editor of the work, was Maximus Kalliopolitanus. Consult Masch, vol. ii. p. 325-329—who is copious in adducing critical authorities for and against the version. The date, beneath the Aldine anchor, is expressed in Greek capitals: the dominical year 500 consisting (as usual) of an H between a Π. The edition is supposed to have been printed at Geneva. The present is a fair and beautiful copy, in russia binding, gilt leaves.

—— Gr. *Paris. Typ. Reg.* 1642. Folio.

The Lamoignon copy, upon LARGE PAPER, in blue morocco binding. A brief and yet ample description; brief, in words—ample, to convey the idea of a copy which cannot be surpassed in size and condition.

—— Gr. (Curâ Episc. Fell.) *Oxon. E
Theat. Sheld.* 1675. Octavo.

A beautiful copy, upon *thick paper*, in original blue morocco binding.

—— Gr. Lat. & Fr. *A Mons.* 1673. Quarto.
2 vols.

The several texts are in parallel columns. The publisher was 'Gaspard Migeot à l'enseigne des trois Vertus.' A beautiful copper-plate, by Van Schuppen, of the date of 1666, from the design of De Champagne,

faces the title. It is impossible to possess a more desirable copy of this elegantly printed edition than the present—which is bound in old French blue morocco, gilt leaves.

NOVUM TESTAMENTUM. Gr. & Lat. *Oxon. E Theat. Sheld.* 1678. Octavo.

The two texts are on the opposite pages. It is hardly possible to possess a more beautiful copy than this: in yellow morocco, old French binding, with a broad border of gold on the sides. It is a handsomely printed book. The copper-plate, facing the title, seems to be one of the happiest efforts of Faithorne's burin.

—— Gr. *Cantab. A. ψ.* (1700.) Duodecimo.

In old morocco binding, gilt leaves.

—— Hebr.-Teuton. Curâ Mollerii. *Francof. ad Oderam.* 1700. Quarto.

An uncommon book.

—— Gr. Curâ Gregorii. *Oxon. E Theat. Sheld.* 1703. Folio.

A LARGE PAPER copy, in the old Oxford calf binding.

—— Gr. Curâ Millii 1707. *Oxon. E Theat. Sheld.* 1707. Folio.

A magnificent copy, upon LARGE PAPER, in old red morocco binding.

—— Gr. *Halle.* 1710. Duodecimo, 2 vols.

An indifferent copy; in calf binding.

—— Gr. Curâ Maittaire. *Lond. Ex Offic. Tonson.* 1714. Octavo.

Upon large paper, in French calf binding, with gilt leaves.

—— Gr. Curâ Kusteri. *Lipsiæ.* 1723. Folio.

The Lamoignon copy, upon LARGE PAPER, in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Londini.* 1728.
Octavo.

‘Impensis Knaplock, Tonson, et Watts.’ A copper-plate faces the title. The text is in long lines. The present appears to have been a royal copy, from the ornaments on the broad border of gold on the sides. In old blue morocco binding.

—— In Greek & English. *London.* 1729.
Octavo, 2 vols.

The English is a new version by the anonymous editor. It is printed, in italics, by the side of the Greek text, delicately cut, and very easy of perusal—harmonising much with the effect of the italic. In old calf binding.

—— Gr. *Curâ Bengelii. Tubingæ.* 1734.
Quarto, 2 vols.

A sound copy, in calf binding Consult the *Introd. to the Classics*, vol. i. p. 98.

—— Gr. *Wittebergæ.* 1736. Octavo.

With Latin notes beneath. The editor was Cristian Sigismund Georgius. A sound and desirable copy.

—— Gr. *Glasguæ. In ædibus R. Urie.* 1750.
Octavo.

The Lamoignon copy, upon LARGE PAPER, bound in French calf, with gilt leaves.

—— Gr. *Curâ Wetsteinii. Amst.* 1751. Folio.
2 vols.

It is needless to dwell upon the critical and surpassing excellencies of this edition. Consult the *Introd. to the Classics*, vol. i. p. 103. A beautiful copy, bound in russia, out of sheets.

—— Gr. *Typis J. Baskerville. Oxon.* 1763.
Quarto.

A beautiful copy, in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Londini. Impensis Editoris.* 1768. Octavo, 2 vols.

This is the first edition of *Hardy's* Greek Testament, containing short and pertinent Latin notes—which have rendered it among the most popular impressions extant. It was reprinted in 1776, and has been lately edited, with great advantage, by the Rev. Dr. Valpy of Norwich. The plan of this work might form an excellent one for that of an edition with similar notes in the English language; which Harwood imperfectly attempted.

———— *Glasguæ.* 1769. Quarto.

The printers were *R. and A. Foulis.* The text is from the Wetstein edition of 1711, 8vo. The Greek character is very small, but beautifully printed—in double columns. This copy is bound in russia, with his Lordship's arms on the sides.

———— Gr. E Codice MS. Alexandrino. A Carolo Godofredo Woide. *Londini. Ex Prelo Joannis Nichols, Typis Jacksonianis.* 1786. Quarto.

A magnificent copy, upon LARGE (folio) paper. Bound in blue morocco. This library boasts of another copy of the same work, without the prolegomena, PRINTED UPON VELLUM; of which latter there were only ten.

———— Curâ F. C. Alter. *Viennæ.* 1787. Octavo. 2 vols.

Consult the *Introd. to the Classics*; vol. i. p. 112. In neat calf binding, marbled leaves.

———— Gr. & Lat. Edit. Matthæi. *Rigæ.* 1788. Octavo, 12 vols. in 6.

A critical and valuable edition. In blue morocco binding.

———— Gr. Codex Theodori Bezæ, &c. Curâ Kipling. *Cantab. E Prelo Academico.* 1793. Folio, 2 vols.

A magnificent copy, of a work too generally known and esteemed to require any detail here. Superbly bound in blue morocco, with gilt leaves.

NOVUM TESTAMENTUM. Gr. Curâ Schoettgenii.
1795. Octavo.

A critical edition—with the chapters divided into sections; but printed upon very indifferent paper.

—— Gr. *Londini apud P. Elmsly.* 1796. Octavo,
2 vols. *Lipsiæ.* 1805. *Cantab. Nov.-Anglor.*
1809. Octavo, 2 vols.

These are the editions of the famous GRIESBACH: too well known, and too highly extolled, to stand in need of further observation here.* Of the first edition, above specified, which was printed at the expense of the late Duke of Grafton—the present is one of the few copies upon LARGE PAPER; which, till the death of the Duke, were extremely rare and high priced. They are yet however of uncommon occurrence. Of the second edition, the present is also a LARGE PAPER copy; printed with a neat type, and presenting, at the foot of the page, a *selection* from the various readings in the previous and more enlarged edition. Both copies are handsomely bound in blue morocco.

—— Gr. Ex Recensione J. J. Griesbachii cum
Selecta Lectionum Varietate. *Lipsiæ.* *Sum-*
tibus G. J. Göschen. 1803. Quarto, 2 vols.

A short preface, by Griesbach, tells us that Göschen ‘typographus Lipsiensis, artifex in suo genere nobilis, et magnorum artis typographicæ monumentorum auctor probatissimus,’ was desirous of printing as splendid an edition of the *New Testament*, as he had done of some of the more eminent *German poets*, and that he wished him (Griesbach) to undertake the correction of the press. The present is doubtless a splendid performance, both in respect of type and paper—having a few various readings at the foot of each page: but it may be questioned whether the printer has been happy in the choice of his letter? It is too round and yet dazzling; and inferior to Baskerville’s—although of that capricious, and perhaps illegitimate, character. In the 2d page of his preface Griesbach descants much in defence of this type. I should add, that a copper-plate of the Virgin and Child, from Carlo Dolce, faces the title. The present copy is very handsomely bound in blue morocco, by Hering.

* Consult *Introd. to Classics*, vol. i. p. 103.

NOVI TESTAMENTI OMNIA. Gr. *Basileæ. Joan. Valderus.* [15]36. Duodecimo.*

One of the most beautiful little editions of the Greek Testament extant:—printed in long lines. It is also among the scarcest. A Latin notice, at the back of the title, tells us ‘that there is a re-pagination, after the *Acts of the Apostles*, which concludes at the 656th page—for the sake of those who wish to bind the book in two volumes. A separate leaf, at the end of the text, contains the printer’s device—a dove, with an olive branch in its mouth, having the motto ‘*Tardius, sed Diligentius* ;’ which I here see for the first time. This desirable copy is bound in handsome old calf binding.

NOVUM TEST. Lat. *Londini. Anno à Messia nato 1540. Mens. Feb. Excud. Joan. Mayler. Quarto.*

A full and particular account of this rare impression of the New Testament will be found in the recent edition of our *Typographical Antiquities*, vol. iii. p. 542. This copy once belonged to the late Mr. Wodhull. A ms. note, in another hand-writing, observes, ‘*Delænus* [who was the editor] was pastor of the German church in London in the reign of Edw. VI.’

——— Lat. *Excusum Londini in Officinâ Thomæ Gualtier pro J. C. 1540. Octavo.*

An address of I. C. follows the title-page. Consult Cotton’s *Various Editions of the Bible* respecting the person supposed to be intended by these initials: 1821. 8vo. p. 10—note k. The impression is executed in a small gothic letter, in double columns. This unusually fair and sound copy belonged to Dr. Lort and G. Stevens, and is bound in black calf.

——— Lat. *Parisiis. Ex Off. R. Stephani Typ. Reg. 1541. Duodecimo.*

This is probably the most beautiful and the most estimable copy—of an edition, not particularly rare or curious—which can any where be found. It contains an exquisitely executed portrait (hitherto unknown) in water colours, upon vellum, of a man with a gold chain upon a black gown, with a red cap and sand-coloured long beard. He holds

* Omitted to be inserted at page 102.

fruit (like an orange) in his right hand, and a knife in his left Below we read thus :

SIC OCVLOS. SIC ILLE GENAS.

SIC ORA FEREBAT.

ANNO SUE AETATIS 25.

His arms are emblazoned, on white vellum, on the opposite side, with the date of 1540, and the motto of 'SUUM CUIQUE PULCHRUM' beneath. The design and portrait are clearly Italian. On the outside of the binding was the following inscription, in gilt roman capitals—'SPERANTEM IN DOMINO MISERICORDIA CIRCUNDABIT.' This has been now placed inside, with the fleur-de-lis at each corner of the square. The whole has been recently bound, in a very beautiful manner, in Venetian morocco, by C. Lewis. This book was once in the collection of the Rev. Theodore Williams.

NOVUM TESTAMENTUM. Vulg. Edit. *Paris. E Typ. Reg.* 1649. Duodecimo, 2 vols.

A copper-plate title precedes the printed one. This edition is worthy even of the Elzevir press, and the present is a most desirable copy (from the library of Dr. Chauncey) in old red morocco binding.

———— *Typis Barbou.* 1768. Duodecimo.

In French calf binding, gilt leaves.

———— *Lat. Interprete Sebastiani Romano. Londini.* 1817. *Typis Schulze.* Octavo.

The author of this version was at the head of the Missionaries in Persia. He is a Roman Catholic clergyman—and his preface is interesting, from the events which it relates, and which led to his settlement in London. The names Fatah Ali, Bonaparte, Lord Minto, David Brown, &c. are all, thus, incorporated in his preface. The version is professed to be a strict and close translation from the Alexandrine MS. compared with other MSS. &c. This copy is upon LARGE PAPER, bound in russia.

LE NOUVEAU TESTAMENT, &c. par Martin L'Empereur. *En Anvers.* 1535. Duodecimo.

From the folio impression of 1530 : see page 57. This text formed the basis of all the other French texts, whether by Protestants or Roman Catholics. The present copy is in crimson morocco binding, gilt leaves.

LE NOUVEAU TESTAMENT, &c. Reueu de nouveau et corrigé sur le Grec, par l'aduis des ministres de Geneue. *L'Olivier de Robert Estienne.* 1560. Duodecimo.

One of the largest and finest copies in existence. It belonged to Cæsar de Missy, and afterwards to the late Mr. Wodhull; and has been recently bound in purple morocco by C. Lewis.

—— Reueu, & corrigé de nouveau sur le Grec par l'advis des Ministres de Geneve. Avec Annotations, &c. par M. Augustin Marlorat. *A Lyon, par J. Frellon.* 1563. Duodecimo.

A remarkably neat and useful edition of the New Testament. The margins contain references to parallel passages: the annotations are placed below, in double columns, and the text is in long lines. An epistle of the editor, and another from Calvin—each in French, the latter being a version—precede the text. This is a beautiful copy, in every respect; and is elegantly bound in dark blue morocco.

JESUS CHRIST GVRE JÆVNAREN TESTAMENTV BERRIA. *Rochellan. Pierre Hautin.* 1571. Octavo.

The New Testament in the *Basque* language. The translator was *Jean de Licarrague de Briscous*, who dedicated his work to 'Dame Jeaune d'Albret, Roine de Navarre, Dame souueraine de Bearn, &c.' His dedication is rather interesting: he says 'toutes fois m'assurant que les Basques, entre toutes autres nations, n'estoyēt point si barbares que de ne pouvoir recognoistre le Seigneur en leur langue,' &c. A long advertisement precedes the sacred text. The present copy was in the collection of Lord Spencer's father. It is a very rare book, and is bound in vellum, with elaborate gilt ornaments on the sides, now much faded.

LE NOUVEAU TESTAMENT. Lat. Fr. *Paris.* 1793. Octavo, 4 vols.

The engravings are from the designs of *Moreau le Jeune*—who is

much idolised by the French. These engravings are numerous and brilliant ; but a little too sharp and severe, occasionally. They have not that sobriety of effect which runs throughout those from the designs of Marillier : vide p. 60, ante. The printing, by the younger Didot, is very beautiful. The present is a LARGE PAPER copy, bound in France, in white calf, with gilt leaves.

LE NOUVEAU TESTAMENT. *Edition Stéréotype d'Hernan, Paris.* 1820. Duodecimo.

Elegantly bound in Venetian-colour morocco, by P. Doll—at Paris : with gilt leaves.

THE NEWE TESTAMENT yet once agayne corrected by Wyllyam Tyndall, Whearevnto is added an exhortation to the same of Erasmus Rot. &c. 1536. Duodecimo.

A Calendar, Erasmus's exhortation, and W. T's. (William Tindal's) address to the reader, precede a separate title to the Testament, thus : ' The newe testament newlye corrected.' At the end of the New Testament ' folowe the Epystles taken out of the olde Testamēt, which are red in the church after the vse of Salsburye vpō certen dayes of the yeaere.' A table concludes the whole. Of all the copies of this estimable volume, and perhaps of all the copies of the older English versions of the Sacred Scriptures, the present is the finest which I ever saw. It is in coeval calf stamped binding, fully gilt on the sides. The initials H. D. with a unicorn in the centre, are on one side ; and those of C—S, with a dog passant, in the centre, are on the other side. The back, in bold broad bands, is unlettered. The margins are of primitive dimensions. This copy had belonged (as a contemporaneous ms. note attests) to ' *Henry Duke of Newcastle his booke 1676.*' It was obtained from the sale of the library of Dr. Chauncey. The artists of this period generally reserved all their *graphic* talents for the illustration of the *Apocalypse*. The wood-cuts here are very neatly executed, and many of them appear very horrific. The other portions of the New Testament are without them.

——— **Translated into Englysshe by Thomas Mathew.** 1538. Quarto.

Gratuitously supposed to have been printed by *Treveris*. It is exe-

cuted in a small gothic type, in double columns, and contains C.xxxi. leaves, including the table. There are wood-cuts (some of them rather curious—see ch. xvii.) in the Apocalypse: of foreign workmanship. The present beautiful copy, formerly George Mason's, is elegantly bound in black morocco, by R. Payne.

NEW TESTAMENT, Paraphrase of ERASMUS upon.
Anno Domini 1548. Folio.

1551. Folio.

The former edition is printed by Whitchurch; the latter, 'with a perfecte concordance diligently gathered by Nicolas Udall,' is also the production of the same press. The latter copy is bound in three volumes. Each impression is in the black letter. The former copy is bound in Venetian morocco, gilt leaves: the latter in calf.

THE NEWE TESTAMENT, &c. At Geneva Printed
B. Conrad Badius. 1557. Duodecimo.

A ms. observation of his Lordship, referring to *Newcome's Historical View*, &c. p. 65-66, informs us that 'this is the first edition of the New Testament in the English language where the verses are distinguished by numerical figures.' The present copy is in such pristine condition, as to have the appearance almost of large paper. The title-page only (where there is a brilliant little wood-cut) is in want of repair. In russia binding, gilt leaves.

Printed by Jugge. Without Date. Quarto.

The portrait of Edward VI. is in the frontispiece. This edition is full of cuts—a specimen of some of which may be seen in the *Typog. Antiq. Prelim. Diss.* vol. i. p. xviii., xix., lv.: and in the *Bibliog. Decameron*, vol. i. *Second Day*. The cuts to the Revelations are precisely similar to those in the preceding impression of 1538. Consult the recent edition of our *Typographical Antiquities*, vol. iv. p. 245. Although soiled, the present is a sound copy, in old calf binding, with the royal arms, gilt, on the sides. The date of 1552 is gratuitously assigned to this impression.

NEW TESTAMENT. *Imprinted at London, by Christopher Barker, &c. 1579. Duodecimo.*

Said to be a reprint of the German version of 1560. A desirable copy, in blue morocco binding.

——— *Printed at Rhemes, by John Fogny. 1582. Quarto.*

First edition of the *Rhemish Roman Catholic version*. The notes (p. 79) upon the Sacrament are curious enough, and, of course, strongly corroborative of the Catholic doctrine of transubstantiation. In the note on Matth. c. xxvi. v. 26, the Protestants are called 'adversaries;' in that upon v. 28, they are called 'hereticks.' This impression is executed in a roman letter, in long lines; with the 'annotations,' following each chapter, in a very small and neat similar type. The present may be considered a large and beautiful copy; in russia binding, with gilt leaves.

——— *By W. FULKE D. in Divinitee. Imprinted at London by Robert Barker, Printer to the Queenes most excellent Maiestie. 1601. Folio.*

This very desirable edition, containing the Rhemish and the Bishops' versions, in parallel columns, is now of rare occurrence. The present copy of it is, for size and condition, as if it had been just purchased at the shop of 'Robert Barker' In russia binding, gilt leaves.

——— *Edinburgh, Printed by Robert Young, King's Printer. 1633. Octavo.*

With the Book of Psalms at the end, London, 1641. Printed in long lines. This copy, bound in old blue morocco, with gilt leaves, contains a great number of ms. annotations, on loose pieces of paper, inserted between the leaves. The edition is scarce.

——— *Edinburgh, Printed for Robert Young, &c. 1636. Octavo.*

A beautiful copy; plentifully illustrated with brilliant copper-plates, apparently by one of the *Wierres*; to which is prefixed Robert

Barker's edition of the Common Prayer, of the date of 1639. In old dark blue morocco binding.

NEW TESTAMENT. Mr. Whiston's Primitive New Testament. *Stamford and London.* 1745. Octavo.

Purchased from the collection of Dr. N. Chauncey. In handsome gilt red calf, with his Lordship's arms on the sides.

—— A Translation of the New Testament, by Gilbert Wakefield, B. A. Late Fellow of Jesus College, Cambridge. *London, Deighton, Holborn.* 1791. Octavo, 2 vols.

In handsome blue morocco binding.

—— An attempt towards revising our English Translation of the Greek Scriptures, &c. By William Newcombe, D. D. Member of the Royal Irish Academy, and Archbishop of Armagh. *Dublin.* 1796. Octavo, 2 vols.

In calf binding, marbled leaves.

—— Translated from the Original Greek, (humbly attempted) by Nathaniel Scarlett, assisted by Men of Piety and Literature. 1798. Octavo.

A copper-plate faces the engraved title: with two more copper-plates—pp. 421, 468. A neatly printed, and by no means unfruitful, performance. In neat calf binding, with marbled edges to the leaves.

IL NVOVO TESTAMENTO. Di Greco tradotto in vulgare Italiano, per Antonio Brucioli. *In Lyone, Da Guglielmo Gazello.* 1547. Duodecimo.

A beautiful and scarce little volume, embellished with wood-cuts, but not of the spirit and grace of those of the Petit Bernard. This is a fair and most desirable copy, bound in russia.

IL NVOVO TESTAMENTO. Tradotto da Giovanni
Diodati. 1608. Duodecimo.

The title is a beautifully composed and engraved copper-plate, executed by *P. Fivens*. A clean copy, in vellum binding.

EL TESTAMENTO NUEVO, &c. Hispanicè. *En Venecia, en Casa de Juan Philadelpho.* 1556. Duodecimo.

A curious device, round the letter Y, is in the frontispiece. A neatly printed edition, in long lines. Bound in blue morocco.

—— *En Casa de Ricardo del Campo.* 1596. Duodecimo.

A preface precedes the text of this Spanish version. Printed in long lines, with marginal references.

EL NUEVO TESTAMENTO, &c. por Du Sebastian de la Enzina, Ministro de la Yglesia Anglicana y Predicador a la Ilustre Congregacion de los Honorables Señores tratantes en Espana. *En Amsteldam, Impresso por Jacobo Borstio Librero.* 1718. Duodecimo.

A very elegantly printed edition of the Spanish text of the New Testament. The name of *M. Cracherode* in the title-page is a security for the condition of the copy. It is elegantly bound in blue morocco.

DE DYTH NYE TESTAMENT. *Gedrucket tho Vuittemberch dorch Hans Lufft.* 1524. Duodecimo.

The title-page is wanting; but the above is borrowed from I. Buegenhagen's address to the reader at the end of the volume. As the name of '*Doctor Martin*' is mentioned in this brief address, I conclude the text to be according to that of LUTHER: and, if so, it is among the very earliest extant. The Apocalypse only contains wood-cuts—which are at once spirited and grotesque. This may be considered a fine copy; and is in blue morocco binding.

DAT NYE TESTAMENT DUEDSCH. Martinus Luther. *Wittenberg*. 1525. Duodecimo.

The figure of a man, sitting before a crucifix, in the costume of the time, with the dove at top, (this cannot be meant for Luther? perhaps for St. Jerom?) precedes the preface. I should apprehend this to be among the first impressions extant of Luther's version. A very curious, but barbarous wood-cut, precedes the Apocalypse—which, as usual, contains cuts. The present may be considered an almost matchless copy. It is beautifully bound by Lewis in blue morocco, with the interior ornaments upon red.

DAS NEW TESTAMENT DEUDSCH. Widerumb fleissig corrigiert, *Vnnd gedruckt zu Augspurg durch Hainrich Stayner*. 1535. Duodecimo, 2 vols.

A beautiful copy, UPON VELLUM. The type is large, and printed in long lines: the wood-cuts (of the Evangelists) are rather too heavily pulled. The Apocalypse is the only portion which contains cuts of the subject matter. This copy is in dark blue morocco binding.

TEST. NOV. Æthiopicè. *Romæ*. 1548. Quarto.

A very handsomely printed book, and of uncommon occurrence. It also appears to be the FIRST IMPRESSION of the New Testament in the *Æthiopic language*. Consult Masch's *Bibl. Sacra*, vol. i. pt. ii. p. 152. The title-page of this book has been frequently changed: the arms of Pope Paul III. and those of Charles V., sometimes being to be seen—with the fleur-de-lis, in the shield, always supporting either. The present copy has the Papal arms. It had belonged to Colbert, and has been recently bound in red morocco.

THET NYIA TESTAMENTET. *Stockholm*. 1549. Quarto.

The New Testament in the SWEDISH LANGUAGE, and among the very earliest impressions in that tongue. Notwithstanding the word Stockholm appears in the title-page, I am well persuaded that this book was printed in Germany or Switzerland; from the exact conformity of the types and wood-cut embellishments with those inserted in the earlier

versions of Luther's text, or of his Sermons. The present must be considered an exceedingly rare book ; and is a fine copy, bound in blue morocco. As usual, the cuts are confined to the Apocalypse.

NOV. TEST. Syriacè. *Viennæ Aust.* 1555.
Quarto.

FIRST EDITION of the New Testament in the *Syriac language*. Consult Masch's *Bibl. Sacra*, vol. i. pt. ii. p. 71, where there is an extremely interesting account of this scarce and valuable impression. At the end, in capital letters, we read as follows. '*In Urbe Vienna, Amplissimarum Orientalis Austriae Provinciarum Metropoli Florentissima, ad hunc exitum perductum est Divinum Hoc Opus, Anno a Christi Nativitate M. D. LV, xxvii Septembris. Regiis Impensis. Caspar Craphus Elvangelensis, Suevus, Characteres Syros ex Norici ferri acie sculpebat. Michael Cymbermannus Prelo et Operis Suis excudebat.*' The shelves of this library do not contain a more beautiful copy of a curiously and splendidly printed volume than the present—which has the aspect of large paper. It is in splendid blue morocco binding.

— Syr. & Lat. *Francof.* 1731. Octavo.

A copper-plate faces the principal title. This edition has the points, and Latin version of Mathæus. The editor was Gutbirius. A fair and sound copy, in calf binding.

— Turcicè redditum. *Operà Gu: Seaman.*
Oxonie. 1666. Quarto.

A sound copy, in old calf binding.

TESTAMENTO BAROU, &c. derri bassa Greco, Latino daen Hollanda bersalin betul, adil, daen benar dallam Bassa Maleyo, derri pada Daniel Brouwerius. *De Negri Amsterdam, &c.* 1668.
Octavo.

An engraved title precedes the printed one. This version of the New Testament is in the *low Malay language*. An edition now found with great difficulty

ELKITAB, S J A itu, &c. Dibendar *Amsterdam*.
1733. Quarto, 2 vols.

In the *Malay language*. A very desirable copy, in old calf binding.

DET NYE TESTAMENTE. Danicè. *Risbenhaun*.
1780. Octavo.

The editor was C. Bastholm. At first view, the book has much of the character of a German performance, both from the type, paper, and reading of some of the words. A neat copy, in calf binding.

THE NEW TESTAMENT, &c. Translated into the
Malabar language. Octavo.

A neatly printed—and, as it should seem from the price, (1*l.* 16*s.*) a very rare—volume. Apparently in foreign binding.

PORTIONS OF THE NEW TESTAMENT

IN VARIOUS LANGUAGES.

QUAT. EVANG. Arabicè. Ex Bibliothecâ Leiden-
densi. Edente Thoma Erpenio. *Leidæ*. 1616.
Quarto.

A fair and beautiful copy, bound in russia. A half-title precedes the general copper-plate title.

SACROSANCTA QUATUOR J. C. EVANGELIA. Arab.
et Lat. Figurisque ornata. *Romæ*. *Ex Typographiâ Mediced*. 1619. Folio.

This beautiful copy, bound in old red morocco binding, formerly belonged to the famous Tanaquil Faber, Anno 1672: as his autograph demonstrates.

EVANGELIA. Gothicè et Anglo-Saxonicè. Curis Junii et Mareschalli. *Dordrecht*. 1665. Quarto.

I suspect that this book was, in fact, printed at Oxford. The types and paper clearly indicate it. It is a celebrated, and truly valuable impression. The present copy, handsomely bound in russia, with gilt leaves, had belonged to the famous R. Bentley; but it does not appear to contain any ms. annotations by him.

EVANGELIA. Gr. Gothicè cum Vers. Sueth. Goth. Norv. seu Islandicâ, et vulg. Lat. *Stockholm* 1671. Quarto.

The basis is the famous *Mæso-gothic* version of *ULPHILAS*: this, with the Swedish, Icelandic, and Latin Vulgate, are printed in parallel columns. The present is a fine paper copy: bound in vellum.

———— **Armenicè.** 1698. Duodecimo.

A most beautiful copy, in blue morocco binding. British Museum duplicate.

SACRORUM EVANGELIORUM. Versio Gothica. Ex Codice Argenteo, &c. Curâ E. Lye. *Oxon.* 1750. Quarto.

A beautiful copy—in old blue morocco binding, gilt leaves—of one of the most learned and estimable productions connected with the illustration of Sacred Writ. The names of Spelman, Junius, Hickes, and Lye, are not less an honour to the University of Oxford than to the country at large. In their way, they were ‘*Viri centenarii*.’

QUATUOR EVANGELIA, Græcè, &c. Cum Variantibus Text. Lect. Codd. MSS. Bibl. Vat. Barberinæ, Laurent. Vindobon. Escurial., Havniens. Regiæ, &c. Jussu & Sumptibus Regiis edidit Andreas Birch. *Havniæ.* 1788. Folio.

A magnificent copy, upon *LARGE PAPER*, bound in red morocco. Three plates of fac-similes are between the preface and the prolegomena. A publication, indispensable of its kind.

SACRORUM EVANGELIORUM Versio Syriaca Philoxeniana Ex Codd. MSS. Ridleianis in Bibl. Coll. Nov. Oxon. repositis, nunc primum edita. Cum Interp. & Annot. J. WHITE. Coll. Wadh. Socii et Ling. Arab. Prof. Laudiani. Oxon. E Typ. Clarend. 1778. Quarto, 2 vols.

The University of Oxford ranks this among the most valuable of the labours of its author, and the author himself among the most illustrious of her sons in the department of Oriental literature. The present copy is upon LARGE PAPER, in russia binding.

EVANG. SEC. MATTHÆUM. Operâ & Studio J. Barrett, S. T. P. Dublinii. 1801. Quarto.

From a rescript MS. in the library of Trinity College. A work full of learning and ability. Fac-similes of the original, written in large uncial letters, accompany every page of the printed text. This copy is bound in russia, gilt leaves.

HARMONIA QUAT. EVANG. Juxt. Sectiones Ammonianas et Eusebii Canones. Oxon. Typ. Clarend. 1805. Quarto.

A splendid book : bound in blue morocco, gilt leaves.

FRAGMENTUM EVANG. S. Johannis. Græc. Copto-Thebaicum. Sec. IV. Operâ & Studio A. A. Georgii. Romæ. 1789. Quarto.

A magnificent copy, upon LARGE PAPER ; with the arms of Pope Pius VI. splendidly stamped upon the sides. In calf, gilt leaves.

ACTA APOSTOLORUM. Gr. Lat. Curante Hearnio. Oxon. E Theat. Sheldoniano. 1715. Octavo.

This is the rare, but well known edition of Hearne, from the famous MS. written in Greek capitals, formerly in the possession of Archbishop Laud, and now in the Auctarium of the Bodleian Library. According to the 'advertisement,' there were only one hundred and twenty copies

printed, 'all done on royal paper,' and sold (sticht) in two parts, for ten shillings. A copy has been sold as high as 20*l*. The present is the only copy I have ever seen in French (yellow morocco) binding; and I suspect that it has suffered from the operation of the Parisian artist.

LES EPISTRES SAINT POL. Glossees. Translatees
de Latin en Francois. *Printed by Verard.*
1507. Folio.

In the gothic letter, with wood-cuts—double columns. A beautiful copy, in Venetian morocco binding, gilt leaves.

STI. PAULI XIII EPISTOLARUM Codex Græcus,
&c. A Christiano Friderico Matthæi, &c.
Misanae. Impensis C. F. G. Erbsteinii. 1791.
Quarto.

'Cum Versione Latina Veteri Vulgo Antehieronymiana olim Boernerianus nunc Bibliothecæ Electoralis Dresdensis, &c. transcriptus et editus.' With brief prolegomena, and annotations at the end. A learned, highly valuable, and now somewhat uncommon work. This is a beautiful copy, in blue morocco binding.

FRAGMENTA NOVI TESTAMENTI juxta Interpretationem
Dialecti Superioris Ægypti Quæ Thebaidica vel Sahidica appellatur, &c. *Oxonii.*
Typ. Clarend. 1799. Folio.

Intended as an 'Appendix' to Dr. Woide's labours respecting the Codex Alexandrinus. The text is taken chiefly from the MSS. in the Bodleian library, collated with the Vatican MS. Fac-similes of the MSS. are also given. The editor was the late Professor White, although his name does not appear. A masterly and truly valuable publication. The present is a fine copy, upon LARGE PAPER, with gilt leaves.

APOCALYPSIS. Syr. Hebr. Gr. & Lat. *Lug. Bat.*
Ex Typog. Elz. 1627. Quarto.

The editor was Lodovic de Dieu: the text was taken from a ms. copy found in the library of Joseph Scaliger. The Syriac and Hebrew

are printed in parallel columns at top, and the Greek and Latin in parallel columns below. A handsomely printed volume. In old calf binding.

The reader will consider the foregoing only as a part of the *Theological Department* of the ALTHORP LIBRARY. I now proceed to submit specimens of a few of the rarer and more magnificent copies of works in the department of the ANCIENT CLASSICS; and especially of those by Greek authors.

GREEK CLASSICS.

ÆLIANI VARIE HISTORIÆ. Gr. Romæ. 1545.
Quarto.

EDITIO PRINCEPS. I consider this volume to be equally estimable both for its intrinsic and extrinsic attractions. For the former, consult *Introd. to the Classics*, vol. i. p. 122. In regard to the latter, the copy before us, in the finest state of preservation, is in the most palpable form of LARGE PAPER; and, as such, is a typographical curiosity: the more so, as having escaped the notice of DE BURE and Brunet. The latter says, there should be nine leaves of Greek index at the end, followed by a leaf upon which the Latin imprint appears. The copy before us has ten leaves of Greek index, without such additional following leaf. In blue morocco binding, gilt leaves.

ÆSCHYLUS. Gr. & Lat. Curâ Stanleii. 1663.
Folio.

I am quite persuaded that there exists *no copy* of this edition upon large paper; but a finer copy than the present, in its usual form, for size and condition, is possessed by none. What adds to its curiosity, is, that it is one of the few fine books belonging to the late Count Re-viczky, which his Lordship has retained. In old blue morocco binding.

Gr. Glasguæ. 1795. Folio.

To say that this is a LARGE PAPER COPY, and that the binding is considered to be the chef-d'œuvre of Roger Payne—(as may be seen from a glance at page 511 of the 2d vol. of the *Bibliog. Decameron*) is to say

the least possible in describing the paramount claims of this book upon the attention of the curious. The present copy is, in fact, beyond all price, since it contains the ORIGINAL DRAWINGS of FLAXMAN, from which the well known plates were engraved. In these lovely designs, in outline — and in which we fancy the spirit of ancient Greek art to be revived—we may discover all the *rifacimenti* of the original pencil: all that sweetness and softness which are necessarily lost in the uniform and harsher strokes of the burin. They were executed expressly for the late Dowager Countess Spencer, mother of his Lordship. All that could be done by the possessor of such a treasure, has been done: for it is enshrined in paper, print, and binding (especially the latter) in a manner to satisfy the most inordinate book-epicure. In blue morocco, with satin insides.

ANACREONTIS ODARIA. Gr. (*Typis Bodonianis.*)
Parmæ. 1784. Octavo.

A most beautiful as well as rare volume. The date is gathered from the end of the preliminary commentary, and of the *Varie Lectiones* which follow the Greek text. This is followed by an advertisement, or 'monitum' of Bodoni, in which he tells us, that he has printed very few copies of this impression—and those, as a mere specimen of what he purposes doing for other Greek authors: in the meanwhile he challenges the learned to correct and amend the pages which are here freely submitted to their criticism. The present copy, very elegantly bound in red morocco, by Roger Payne, is embellished with a drawing, in sapia, by the present Countess Spencer—in which a female is holding a lyre in one hand, and with the other is about to crown Anacreon with a wreath. The volume is in every respect an exquisite specimen of Bodoni's press.

— Gr. Præfixo Commentario. *Parmæ. Bodoni.* 1784. Quarto.

A beautiful copy, UPON VELLUM, of soft and delicate texture. Among the most successful membranaceous experiments of Bodoni's press. Various readings are added. The type is in the lower-case; but large, legible, and flowing. Copies of this description are of the greatest degree of rarity. Bound in red morocco

ANACREONTIS ODARIA. Gr. Curâ Bodoni. *Parmæ.*
1785. Quarto.

A reprint of the preceding, and dedicated to the same character, Nicolaus de Azara; but executed throughout in CAPITAL LETTERS: a singular, yet not inelegant or unclassical attempt. The present beautiful copy, upon LARGE PAPER, appears to be struck off upon WRITING PAPER. It is bound in russia.

——— Gr. & Ital. *Parmæ. Typis Bodonianis.*
1793. Quarto.

Bodoni never seemed to be happy unless he had an edition of Anacreon at his press. No printer, I believe, ever circulated so many copies of this fascinating author. The present beautiful volume is executed in all the luxury of the royal press at Parma. The Greek type is the same as that of the edition of 1784. Both the Greek and the Italic version has a separate title-page. This copy is quite perfect in every respect. In green morocco binding.

ARISTOTELES. DE ARTE POETICA. Gr. & Lat.
Curâ TYRWHITTI. 1794. Quarto.

One of the very few copies printed upon LARGE PAPER, and a presentation copy from the University of Oxford to his Lordship. It is sumptuously bound in blue morocco, with the arms of the University upon the exterior.

CALLIMACHUS. Gr. *Typis Bodonianis. Parmæ.*
1792. Folio.

A perfect picture of a magnificent volume, printed in Greek capitals UPON VELLUM. Yet I question if the surface of the vellum be not a little artificial, like that of the Parisian vellum. The only objectionable page is, unluckily, the title-page, which in parts is soiled with the natural tint of the vellum. Beautifully bound in yellow morocco.

DEMOSTHENES. Gr. Curâ Lambini. *Lutet. apud Benenatum.* 1570.

The royal presentation copy, upon LARGE PAPER—in the binding of the monarch, Charles IX, to whom Lambinus dedicated the impression.

This binding is rich and beautiful in the extreme. A Greek dedicatory epistle to the King, by the editor, follows the title-page. The editor's epistle to the reader, in Latin, precedes: an epistle full of interest.* This copy has many of the margins charged with the ms. notes of Desportes—to whom (from his autograph in the title-page) it appears to have once belonged. Upon the whole, it is a very precious book.

DEMOSTHENES. Gr. & Lat. Curâ Wolfii. *Francof.*
1604. Folio.

A sight of this copy has confirmed me in the suspicion, which I have always entertained, of there being no absolutely LARGE PAPER of this impression. The most distinguished library may be challenged to produce a larger or a finer copy than the present; which is full of rough leaves, in red morocco binding; and, from the ancient fleur-de-lis at the back, belonged, I suspect, to Henry IV. or Louis XIII. Yet it cannot be pronounced a large paper copy. If the paper and printing were equal to the actual worth of this edition, we need not desire to open a more pleasant and profitable volume of this class.

DIODORUS SICULUS. Gr. & Lat. Curâ Wesseling,
Amst. 1746. Folio, 2 vols.

Wesseling never saw his labours upon Diodorus Siculus in a more appropriately bound form, upon LARGE PAPER, than we here behold them. The copy itself is gigantic. The binding is in quiet white calf, red edges, and marbled lining: of the school of Mountagu.

* In this Lambinus tells us that the work had been in progress twelve years; that 'the famous William Morel, printer to the king, a man, who, though not very rich, was equally distinguished for his experience, energy, and great and many qualifications as a printer'—first undertook the management of it: but the civil wars, and the death of Morel, put a stop to it. Benenat, then recently married to his widow, gallantly and voluntarily stepped forward as Morel's successor: and thus the edition was published. Benenat's address to the Reader follows that of Lambinus. The text, including the Scholia, is uniformly Greek throughout.

Lambinus describes the plague at Paris, and the civil wars, &c. in pathetic language. 'Cum ad eam orationem [sc. de mala obita legatione] peruenisset, anno, opinor CIO.DC.LX. magnæ turbæ in Gallia coortæ, temporaque reip. calamitosa consecuta, bellum domesticum, PESTILENTIA, huius scholæ vniversæ infrequentia & solitudo, et pæne dicam VASTITAS: hæc et similia mala, opus magno animo inceptum, et ad id loci perductum, interrompere coegerunt. Non multo post ille, [sc. MORELLIUS] morbo partim ex vigiliis intempestivis & labore immoderato, partim ex communium et publicorum incommodorum acerbitate contracto, supremum vitæ diem OBIT,' &c.

DION CASSIUS. Curâ Fabricii & Reimari. *Hamb.*
1750. Folio, 2 vols.

UPON LARGE PAPER; wholly unknown to me at the time of publishing the *Introd. to the Classics*, and equally overlooked by De Bure and Brunet. There can be no question, I think, but that, of all the folio foreign Classics upon LARGE PAPER, the present is among the very rarest. Nor are its dimensions less notable than its rarity. This copy, bound in the first binding, in appropriately ornamented calf, exhibits a species of folio monster! I have always thought the portrait of Fabricius, which is prefixed, to be among the most apparently faithful of resemblances. Yet is it inferior, in point of expression and execution, to the similar portrait (from which it was probably copied) prefixed to the *Sylloge Opusc. Hist. Crit. Liter. I. A. Fabricii, Hamb. 1738. 4to.*

DIONYSIUS HALICARNASSENSIS. Gr. & Lat. Curâ
Hudsoni. *Oxon.* 1704. Folio, 2 vols.

A magnificent copy, upon LARGE PAPER, bound out of sheets, in red morocco.

EPICTETI MANUALE ET SENTENTIÆ. Gr. & Lat.
Curâ Relandi. *Traj. Bat.* 1711. Quarto.

LARGE PAPER, of a folio form: from the Lamoignon collection. Of excessive rarity. It is justly observed by Brunet (vol. i. p. 461) that copies, in this form, are susceptible of a higher price than what a similar copy sold for at the sale of Selle's library: viz. forty-eight francs. I apprehend the present to be the only copy, of this magnitude, in the kingdom. It was obtained of Mr. Payne, and is bound in blue morocco.

EUCLIDES. Arabicè *Constantinop.* 1588. Folio.

A beautiful large copy of a very uncommon edition, in red morocco binding.

EURIPIDES. Gr. & Lat. Curâ Barnes. *Cantab.*
1694. Folio.

Every collector of choice books knows the value and the rarity of a LARGE PAPER copy of this impression. The one under consideration is of that description. Yet, notwithstanding the eulogy of the binder, I

think this volume very much beneath the rival *Oxford Pindar* (of nearly the same date) for beauty and condition, but not of such a purity of colour as some few other similar copies which I have seen. Its dimensions, I apprehend, are however perfectly genuine. This choice copy was bound by Roger Payne, and I know not where we shall look for another more strongly characteristic specimen of the composition of that renowned artist, than what will be found below.* This copy is admirably bound in red morocco.

* A great deal of Lettering, Letter'd in the most correct manner, very true, lines, and distances of the Letters particularly regarded in the work. The Morocco Leather being of a very rich Grain thick and full grained it required the Gold to be laid on double in all places and frequently three times laid on ye Gold. To prevent the Letters from being specky and not full enough of gold, as the gold breaks and is injured in the Impression which is often obliged to be worked over again on acct. of the grain of ye Morocco. The Back highly Finished in the Grecian Taste with small Tools Worked in Compartments. uncommon patterns which I think have not yett been done by any Modern Bookbinders. The Insides Finished with very Rich Borders of small Tools of a choise selection Studded with Gold. The outsides Finished in a very high Taste with Ornamental corners of small Toolwork and plain small Tool Borders very correct measured Escallop Work an imitation of The Venetian Work done For The Noble and Learned Senator Grolieri Amicorum. The Book sew'd with very strong White Silk on Bands strong and neat, not false bands. Gilt leaves not Cutt. the greatest care hath been taken to preserve the Margins The Back lined with Prussia Leather very strong Very neat Morocco Joints Fine Drawing Paper stained to suit the Original Colour of the Book - - - 5 5. 0.

An observation of the Printer's that the small Greek typ and Italic stretched those parts of the paper more than the Roman or larger Letter And is the reason that all The Euripides of Barnes and some other Greek Books of a mixt Letter is not so smooth and flat as regular Roman Text (without notes of the Greek and Italic) We have taken the greatest care to remedy this defect as much as possible very great care and a great deal of Time was required for this part of the Work These parts required Ironing every leaf single: and Interleaving with smooth paper for Beating to Gett the Wrinkles out as much as possible. And I think is now the very best Copy of Barnes Euripides that can be found. It required a great deal of careful beating several times - - - 1. 9. 0.

Some parts was very much stained & discoloured by the printers not having dry'd the sheets well before their being putt together *All Euripides* of Barnes I have ever seen hath those defects in the Printer's Work. The above sheets have been washed and Sized very Honestly and safely done. All this washed parts were obliged to be Interleaved with strong new paper to support the original paper of the Book in The washing and attract the stain out of the original paper of the Book. Those stained and discoloured places wanted several times washing and sizing. Took a great deal of Time and required great care - - - 1. 8. 6.

Cleaning the whole Work all the small dirty places - - - 0. 3. 6.
Paper for interleaving in Washing and Beating - - - 0. 6. 0.

L. 8. 12. 0.

EURIPIDIS TRAGÆDIÆ. Gr. *Oxon. Apud I. Parker.* 1821. Octavo, 3 vols.

‘ Nov. Edit. Accurata in Usus Prælectionum Academicarum et Scholarum. Ex Nova Recognitione AUG. MATTHIÆ.’ One of the *twelve copies only* printed upon LARGE PAPER, and distributed in private collections. Its rarity therefore is extreme. The present copy is most splendidly and successfully bound in red morocco, by C. Lewis, in imitation of the old Oxford fashion of binding.

EUSTATHIUS IN HOMERUM. Gr. *Romæ.* 1542. Folio, 4 vols. in 3.

A REMARKABLY fine copy, with the exception only of a slight soil in the title-pages. This was formerly NARCISSUS LUTTERELL’S copy, whose monogram, with the date of 1695, is in the titles. On the fly-leaf of the second volume, Lutterell (in his very curious hand and quaint style) has noticed some errors of transposition in the binder; and truly observes, at the beginning, that ‘ this 2d vol. of Eustathius his Homer is printed before y^e 1st in time; and is not near so large and good a character.’ In red morocco binding.

HESIODI OPERA. Gr. & Lat. Curâ Robinsoni. *Oxon. E Theat. Sheld.* 1737. Quarto.

One of the *ten copies only* upon LARGE PAPER, of a folio form; and among the very rarest of the publications of the ancient Classics put forth at Oxford. His Lordship was fortunate in the purchase of this treasure. He had sent a commission as far as sixty guineas, for a similar copy in a sale at Paris; and, losing it, procured this copy at one-third of the sum at the sale of Mr. Daly’s library in Dublin, in 1792. The last copy of the kind, which was sold in the library of the late Duke of Grafton, in 1815, was purchased by the Right Hon. T. Grenville for one hundred pounds.

HOMERI OPERA. Gr. Curâ Micylli & Camerarii. *Basil.* 1551. Folio.

Full of ms. notes, in red ink, very neatly written; but whether by either of the editors is not ascertained. The title-page is cut curiously

out, and pasted upon a piece of paper, full of ms. observations on the reverse. A very sound and desirable copy, in red morocco binding, with gilt leaves. Formerly in the library of DE THOU.

HOMERUS. Gr. & Lat. Curâ Schrevelii. *Lug.*
Bat. Apud Hackium. 1656. Quarto.

A copy, absolutely beyond all praise—for purity of condition and integrity of margin. Nor is the binding, in olive-colour morocco, inferior to the inward state. Probably, after all, this book exhibits the most favourable specimen which this library contains of the peculiar talents of ROGER PAYNE, its binder. The types of this edition are clearly those of the *Elzevirs*. Indeed Hackius produced books of equal beauty with them; by using, I apprehend, types cast from the same matrices. I cannot, however, put back this brilliant volume upon the shelf from which it was taken, without informing the reader that my friend, the Rev. H. Drury, of Harrow, is the fortunate possessor of the only known copy of this edition upon LARGE PAPER—but so very little larger than the present copy, as to render that term—strictly as such—very doubtful, when applicable to his copy.

—— Gr. & Lat. Curâ Clarke. *Lond.* 1729.
Quarto, 4 vols.

Undoubtedly one of the most thoroughly clean, and beautiful copies upon LARGE PAPER, in existence. In such condition, and so bound—simply, in red morocco—the possession of this edition is a subject of more than ordinary congratulation.

HOMERI ILIAS & ODYSSEA. [Curâ Grenvilliorum.]
Oxon. 1800. Quarto, 4 vols.

A note, in the hand-writing of Mr. Grenville, at the commencement of the first volume, announces this copy to be a present from the noble editors—the late Marquis of Buckingham, the Right Hon. Thomas Grenville, and Lord Grenville. For an account of the edition, consult the *Introd. to the Classics*, vol. i. p. 388. This is not only a copy upon LARGE PAPER, and therefore of very considerable rarity and price, but it is one of the very few—given to particular friends—which has some extra *various readings* annexed: thus, besides what is common to *all* the copies, there are fourteen pages of these extra readings

in vol. i., and eight similar pages in vol. ii. The present copy is splendidly bound in red morocco, by C. Hering.

JOSEPHUS. Gr. & Lat. Curâ Havercamp. *Lug. Bat.* 1726. Folio.

UPON LARGE PAPER, of the stateliest dimensions ; in russia binding.

LIBANII SOPHISTÆ PRÆLUDIA ORATORIA LXXII.
&c. Gr. & Lat. Curâ Morel.* *Paris.* 1606.
Folio.

This truly excellent edition was dedicated to HENRY IV. ; and we have here the very presentation-copy itself. It is also upon FINE as well as upon LARGE PAPER ; and a more beautiful or desirable volume this library does not possess. It is bound in blue morocco, with gilt leaves ; having the sides and back tastefully embellished with the cypher, fleur-de-lis, and arms of the illustrious Monarch to whom it was dedicated.*

EJUSDEM ORATIONES XXXVI. &c. Gr. & Lat.
apud Claud. Morel. *Lutet.* 1627. Folio.

This is called, in the title-page, the 2nd vol. of the works of Libanius, and is dedicated to Louis XIII. The dedication, whether by Frederic or Claude Morel, follows the title-page : but Frederic is the editor of the impression. We have here a similar copy to the preceding : upon LARGE PAPER, and the Monarch's own book : in red morocco binding, covered with fleur-de-lis. Like the preceding, too, it is very delicately ruled with red lines ; but the paper is somewhat coarse. Both volumes (an early acquisition) came from the library of William Burrell, Esq. of Beckenham, in Kent.

* Frederic Morel was among the most learned and accurate of that body of printers which reflected so much credit upon literature in general, and upon the University of Paris in particular, during the xvith century. His dedication is warm and laudatory, but neither fulsome nor pompous. There is rather a pretty anecdote of Henry related at the second page of it.

LYCOPHRON. Gr. & Lat. Curâ Potter. *Oxon.*
1697. Folio.

Curâ Ejusdem. *Oxon.*
1702. Folio.

Beautiful copies upon LARGE PAPER: the former in red, the latter in blue, morocco. Of the two, the former is somewhat the larger. The condition of each is pretty nearly the same: yet a preference, upon the whole, must be given to the former. The editor of this admirable edition of one of the most difficult Greek authors of antiquity, was the famous JOHN POTTER, afterwards Archbishop of Canterbury, than whom a more learned or more orthodox divine never filled the see. The conclusion of his preface is worth noticing: as at that time he had just entered the church. ‘Per me licet, aliilaureas captent ex Critica, ex Historia, ex Philosophia, cæterisque Artibus, in quibus me lubens fateor vix esse mediocriter versatum; mihi sane videbor summum attigisse felicitatis culmen, si quid ad bonorum profectum, si quid ad ECCLESIAE CHRISTIANÆ DECUS tenue hoc ingenium conferre umquam poterit.’

. It will not be thought inappropriate, or unpardonably digressive, I trust, if, subjoined to the article LYCOPHRON, brief mention be made of the translation of that most difficult original by the late VISCOUNT ROYSTON; especially as a beautiful copy of this version, the gift of the EARL of HARDWICKE (father of the deceased) graces the shelves of this library. This admirable version, of which I have always understood the late Professor Porson to have spoken in terms of high praise, is very handsomely printed at the *University Press of Cambridge*, by R. Watts. It should be the inmate of every classical library. I select, almost at random, the following passage; which may remind us somewhat of the stateliness of Akenside, and the gorgeousness of Gray.

This, this shall gnaw my heart! then shall I feel
The venom'd pang, the rankling of the soul,
Then, when the Eagle, bony and gaunt and grim,
Shall wave his shadowy wings, and plough the winds
On clanging penons, and o'er the subject plain
Wheel his wide-circling flight in many a gyre,
Pounce on his prey, scream loud with savage joy,
And plunge his talons in my Brother's breast,
(My best beloved, my Father's dear delight,
Our hope, our stay!) then, soaring to the clouds,
Shower down his blood upon his native woods,
And bathe the terrors of his beak in gore.
I see the Murderer trim with reeking hands
The golden balance nicely poised; but soon,

PAUSANIAS. Gr. & Lat. Curâ Kuhnii. *Lipsiæ*.
1696. Folio.

A copy upon LARGE PAPER; of the greatest rarity, and hitherto considered to be unique.

PINDARUS. Gr. & Lat. Curâ West. 1697. Folio.

LARGE PAPER; as fresh, fair, and large, as if it had been just brought away from the CLARENDON PRESS, where this magnificent and most admirable edition was executed. Copies in this form, and more particularly in this condition, are of singular rarity and great price. Beautifully bound by Walther, in blue morocco.

This noble book is dedicated to WRIOTHESLEY, second DUKE of BEDFORD—‘as the heir’ of William the first Duke, who was the father of the famous and unfortunate Lord William Russell; but not the least hint occurs, or the least notice is taken, in the dedication, of the fate of that nobleman. The second Duke survived the dedication only about fourteen years; dying in his thirty-first year, A.D. 1711: but his character and attainments seem to have justified the strain of

In mortal mart, and dread exchange of war,
For him the beam shall vibrate, and for him
With shining ingots, and with precious sands
Gleaned from Pactolian shores the scale shall gleam,
Ere in that urn, which erst the rosy god
Gave to the daughters of the waves, be laid
His funeral ashes mouldering; him the Nymphs
Shall mourn, who love the streams of Bephyrus,
Or waters welling from Pimplean founts
Beside Libethrus, and shall heave the sigh
For him, who, not for pity, but for gold,
Gave the sad remnants of the mighty dead:
Who, fearing death, shall round his sturdy limbs
Throw the soft foldings of the female robe
Effeminate, and tease the housewife’s wool;
Who last shall print upon our sand his steps,
His tardy steps, and oft from troubled sleep,
As Hector’s image walks around the bed,
Start at the lance’s visionary gleam.

Oh God! what column of our house, what stay,
What massy bulwark fit to bear the weight
Of mightiest monarchs, hast thou overthrown!

&c. &c. &c.

eulogy which runs throughout the dedication.* With the exception of the members of the royal family, he was probably the youngest Knight of the Garter ever made, having been installed in his twenty-second year. He was of Magdalen College, Oxford.

POETÆ GRÆCI PRINCIPES. Gr. 1556. Folio.

The EMPEROR of all copies, if *magnitude* alone be considered. It came from the collection of De Boze, and is modestly described in the folio catalogue of his books (p. 101) by the four following letters only: G. P. M. R.:† At the sale of the fine early Classics of Firmin Didot, in 1811, mention was made of the superior *altitude* of his copy of the same edition—but we have the measure of that copy enclosed in the present, and find it nearly one half of an inch shorter. Yet it must be confessed that the royal library at Paris possesses a more magnificent and more enviable copy, which belonged to DE THOU; only one-eighth of an inch shorter, and of equal breadth: but the binding and general appearance of it carry away our judgments in pronouncing it to be decidedly superior.‡

* ‘Mirentur alii Te amplissimis Fortunæ muneribus exornatum, ostendant stemmata et Honores Domus Inclytæ, hinc BEDFORDIANÆ, illinc SOUTHAMPTONENSIS, cujus utrinque virtute nihil illustrius et antiquius: nos miramur magis cum neminem in his singulis superiorem reperire possimus, tanto tamen Rerum splendori, ornamenta Animi, insigniora, in ætate licet lubrica, præluere. Quæ Tuæ laudes aliquando Poetam excitabunt, nullis Naturæ aut Artis viribus, ipso vel Pindaro inferiorem. Ab Heroibus enim Poetæ, suos accipiunt animi ardores, pulchras hinc desumunt Imagines, et splendidiora virtutis specimina, quibus ipsi sua eternitati consecrant Ingenia. Hinc facile vaticinamur quam immensam Ille consequetur Gloriam qui describet TUAM. Pergas Spes Maxima Domus Nobilissimæ, Tanti Nominis Exemplo, alios ad similem incitare Gloriam. Pergas labantem Virtutis famam sustinere, et literarum studio rerumque præstantissimarum scientiæ novum decus addere nullis Malevolorum Injuriis violandum.’ It then goes on to predict that his services will be soon required by his country, and concludes thus: “Optimis hisce studiis omnium laudibus diu potiaris. Et sicut in Te relucent Singulæ Majorum Tuorum Virtutes, ad seros ita Posteris, eadem descendat Indolis Optimæ, summique Honoris Hæreditas; ut DOMUS BEDFORDIANA sit æque, ac Illius Gloria, Immortalis.’ Of a nobleman so full of promise, and so suddenly taken away, the insertion of this classical testimony may be pardoned.

† GRAND PAPIER MAROQUIN ROUGE.

‡ See it described in the *Bibliographical Tour*, vol. ii. 317.

SOPHOCLES. Gr. Curâ Brunck. 1786. Quarto,
2 vols.

One of the six copies upon LARGE (WRITING) PAPER. In the most beautiful condition. Red morocco.

THEOPHRASTUS. Gr. Curâ Wilkes. *Londini*.
1790. Quarto.

A copy UPON VELLUM. A present from the editor to his Lordship. In blue morocco binding. A second similar copy is at Woburn.

THUCYDIDES. Gr. & Lat. Curâ Hudsoni. *Oxon*.
1696. Folio.

Although LARGE PAPER copies of this edition are neither very rare nor very high-priced, yet such a one as the present, in the red morocco binding of R. Payne, is richly worth the possession.

Curâ Dukeri. *Amst*.
1731. Folio, 2 vols.

Upon LARGE PAPER; of the noblest dimensions, and in the finest condition. Bound in russia.

Ex recensione Immanuelis Bekkeri. Accedunt Scholia Græca et Dukeri Wassiique Annotationes. *Apud Parker & Bliss. Oxonii*. 1821. Octavo, 4 vols.

This is not only an elegantly executed, but an intrinsically valuable edition of Thucydides. Some MSS. have been collated, and some readings inserted, for the *first* time; and hence the text assumes, in consequence, the importance of an editio princeps—as to those passages. The preface of the editor is short, pertinent, and unostentatious; assigning reasons, in the formation of his edition, which few scholars can read without a desire to become possessed of the work. The Scholia are printed beneath the Greek text. The various readings and annotations, &c. in double columns, are placed below the Scholia. An Index of Things, and another of Places and Names, close the third volume. The fourth volume contains the Latin version of Duker. An edition of

Thucydides, in this form, and with these helps, has long been a desideratum in the classical world ; but such a copy of it as the present, upon LARGE PAPER—of which only *twelve* were printed ; and placed in private cabinets—must, I apprehend, become a desideratum with the curious collector, not likely to be readily supplied. This copy is bound in red morocco, by C. Lewis, in a manner to render it, in every respect, a worthy companion of the Euripides, mentioned at page 129, ante.

XENOPHONTIS OPERA. Gr. & Lat. Curâ Wells.
Oxon. 1703. Octavo, 5 vols.

Generally bound in seven. One of the most enviable sets of classical volumes in the library. Not only is it upon LARGE PAPER, in old red morocco, Oxford binding, but it is perfect : possessing the *first* volume—of the extremest rarity. This copy was purchased from the collection of the Earl of Clanricarde. ‘ One of the volumes (observes his Lordship, as an addendum to the preceding), containing the Anabasis, was wanting, when I bought this copy of Count Reviczky ; and I obtained it from my friend and tutor, Dr. Benjamin Heath (before the sale of his books) ; but unfortunately it had been cropped by an unskilful binder, and is now much smaller than the others.’

———— OPERA. Curâ Hutchinson. *Oxon.* 1727.
 Quarto, 4 vols.

A beautiful copy, upon the LARGEST PAPER, of a folio form. Its extreme rarity, in this shape, is well known. This copy was obtained by his Lordship in exchange for an edition of *Buffon's Birds*, in ten volumes folio, for which eighty guineas had been previously paid.

LATIN CLASSICS.

AUCTORES CLASSICI ; IN USUM DELPHINI. 1675,
 1730. Quarto, 64 vols.

A COMPLETE SET, bound in blue morocco : including not only PRUDENTIUS and STATIUS (both in beautiful condition) but the true edition

of the *OPERA PHILOSOPHICA* of Cicero ; which latter I purchased for his Lordship at the sale of Sir William Pulteney's library in 18—, for £57.10. A similar complete set was bought at the sale of the Roxburghe library, by the late Duke of Norfolk, for £526.

Of this magnificent undertaking, *FLORUS* was the first, and *AUSONIUS* the last author published. It is well known that they were edited and published for the education of the *DAUPHIN* of *FRANCE*, afterwards *LOUIS XV.* Madame Dacier, the daughter of Tanaquil Faber, superintended the text of *Florus*. She was a learned lady, doubtless ; but why she should have selected *Florus*, in preference to that of any other Roman author, in order to stimulate a young prince to acts of heroic virtue, seems a little unaccountable. In her address to the reader, however, she thus draws the line of distinction :—‘ *De Floro . . . nemo unquam præter amantissimum meum parentem monuit, nempe hocce acutissimi et elegantissimi Scriptoris opus, non quasi Historicum legi debere, sed ut Declamatorium et Panegyricum, seu ut laudationem populi Romani*’—sign. *e ij. rev.* The illustration of this position is in the usual style of devotional flattery. ‘ *Tuum erit, Delphine Serenisime, cum, quæ hic Populi Romani facta narrat Florus, FACTIS TUIS quasi præludendo post Te longe reliqueris.*’ . . . *Epist. p. 3.*

In this dedicatory epistle, the courtly editor tells the Dauphin ‘ that she augurs every thing of his profound talents and acute judgment from the very successful manner in which she saw him spouting *TERENCE* in the hall of the Duke of Montausier, his Governor . . . not only saw but admired, and was even astonished at, his performance,—for so cleverly and correctly, at his tender years, did he read and understand his author, that *men* might have envied the *boy!*’ &c. This is an application of the use of that ‘ declamation and panegyric’ found in *Florus*. The ‘ *Privilege du Roy*’ follows the address to the reader. *Frederic Leonard*, the printer, is required to deposit two copies of every volume in the public library—‘ *un en celle du cabinet de nos Livres de nostre chateau du Louvre, et un en celle de nostre très cher et feal le sieur d’Aligre Chevalier, Chancelier de France, avant que de les exposer en vente, &c.*’ Pirated copies were interdicted under a penalty of *three thousand livres* each : of which ‘ a third portion was to go to the King, another third to the Hospital General, and the remaining third to the publisher.’ It should seem that, at the time of putting *Florus* to press, they were ready with *Terence*, *Plautus*, *Phædrus*, *Sallust*, *Livy*, and *Corn. Nepos*. Every work was previously submitted (‘ *librata et examinata,*’ are the words of the Preface) to the critical talents of the

famous HUET, Bishop of Avranches—' qui in litteris summus est.' Huet, in fact, was the director, or chief superintending editor of the undertaking.

CATULLUS TIBULLUS & PROPERTIUS. Curâ Vulpîi. *Pata.* 1737-1755. 6 vols.

A fine, fair copy; upon the LARGEST PAPER. Bound in blue morocco. The curious in classical lore know well how to value such a set of an impression so ably edited.

CATULLUS. Curâ Wilkes. *Londini. Typis J. Nichols.* 1788. Quarto.

UPON VELLUM. A present from the editor, to Count Reviczky, and a much prettier book than the Theophrastus printed in the same manner. See p. 135 ante.

HORATIUS. *Typis Bodonianis. Parmæ.* 1791. Folio.

One of four only disposable copies UPON VELLUM;* and an early acquisition of his Lordship's. Unfortunately it has been seriously injured in the binding; owing, either to the unskilfulness of the binder, or to the thinness of the vellum. What Bodoni loses in whiteness of surface, or uniformity of tint, he gains by the genuine texture of the material. This vellum would bear comparison with that of some of the old missals; and it wants only a brighter tint to render it perfectly desirable. In red morocco binding.

* A letter from Bodoni, enclosed in the copy, supplies this information. The letter is as follows: *Parme, 5 Novembre, 1792. J'ai reçu de S. E. Milord Spencer quarante huit Louis d'or neufs de France, en paiement d'une copie de l'Horatius in fol^o magno imprimé sur vélin, et totalement semblable à la copie vendue ce matin à S. E. Milord Berwick, dont il n'a été tiré que 4 Exemplaires, dont deux à M. la Chev. D'Azara qui en est l'Éditeur, et deux autres qui sont les susdites — les uniques qui aient été vendables. JEAN BAPTISTE BODONI.* Lord Spencer informs me that, when he was at Parma in the year 1819, Madame Bodoni told him that there were only two copies of this work printed upon vellum; one of which belonged to the Imperial Library (as he understood) of Vienna. This, adds his Lordship, proves how little reliance is to be placed in assertions of this kind; as the written memorandum from her husband, above quoted, must, of course, be the most correct account, and would appear completely to contradict the assertion of his widow.

LUCANUS. Curâ Renouard. *Typis P. Didot.*
Paris. 1795. Folio.

One of two copies only UPON VELLUM; his Grace the Duke of Devonshire being in possession of the other. It was obtained at an excessive price; but though it does not equal the Horace by the same printer, yet is it a very fine and magnificent specimen of the Didot press. The greatest possible care was taken in the correction of the text; see the *Bibliogr. Decameron*, vol. ii. p. 358: where, however, a very whimsical mistake has been made respecting *one* of the parties engaged in the superintendence of the publication. I had received information that M. Renouard's *daughter* had been so engaged, but she was not born at the time. This magnificent volume exhibits one of the finest specimens of Hering's binding. The inside has water-coloured borders, surrounded by a gilt border of oak fruit upon red morocco. The exterior is also perfectly beautiful in respect to the sides; which display a red morocco of the choicest grain.

LIVIOUS. *Londini, per Edmundum Bollifantum.*
1589. Octavo.

The editor appears to have been *Feyrabendius*; and his dedicatory epistle is dated from Frankfort. I suspect, therefore, that Bollifant only had a *share* in the impression, and that the book is the produce of a foreign press. It is admirably well printed, with a small close letter, having a heavily-charged page of text. The coarse and sallow aspect of the paper prevents it from receiving the character of a handsome volume. It is of very bulky dimensions; and to be complete, should possess six parts. The present large and sound copy, formerly belonging to DE THOU, is bound in red morocco, with gilt leaves.

LUCRETIUS. Curâ Wakefield, &c. *Glasguæ.*
Excud. Andreas Duncan, Academiæ Typographus. 1813. Octavo, 4 vols.

With Bentley's notes, published for the first time, from the autograph of that eminent critic, preserved in the British Museum. It has, besides, a table presenting a collation of the four earliest editions of the poet, including that of Feraudus, with the first Bipont edition.

This table was supplied by his Lordship, who has the only copy of the *Editio Princeps* (that of Ferandus) in this country. In consequence, the impression was DEDICATED to him—in the following manner :

VIRO,
 Literarum Humaniorum,
 Studio, et Patrocinio,
 Eminentissimo
 HANC T. LUCRETII CARI
 Editionem
 Ipsius Munificentia,
 Ornatam Adauctamque
 Animo Grato Pioque
 D. D. D.
 ANDREAS DUNCAN.

The present is a LARGE PAPER copy, superbly bound in red morocco, by a Glasgow binder, who may rank with some of the most distinguished bibliopegistic artists in London. It is one of the most correct, as well as beautifully printed Classics, of modern times.

PLAUTUS. Curâ Lambini. Lutet. 1576. Folio.

Another specimen of a magnificent LARGE PAPER copy of a valuable impression of the author, from the diligent and learned pen of Lambinus; who, from his *Demosthenes* and *Lucretius*, together with this work, has everlasting claims upon the gratitude of his classical countrymen. The present is really a noble copy of a noble work. The printer was *Jean Mace*, whose office was established at *Mont St. Hilaire* in Paris, ‘*sub scuto Britannia*.’* This fine copy, in red morocco binding, was an early purchase of his Lordship’s.

It should be remarked, that copies of all the recent Latin Classics, by P. DIDOT, in folio—and of the French Classics, published from the

* Lambinus died before the publication; but Jacobus Helias, a learned Greek professor, superintended the completion of it, and thus justly compliments the spirit and liberality of the printer, at the conclusion of the preface. ‘*Hic non est silentio prætereundus TYPOGRAPHUS qui, tantos sumptus fecit hanc Plauti editionem, ut in ea non tam rationibus suis quam discentium commodis consuluisse videatur. Nam eo tempore quo Gallia bellis civilibus ardebat, litteræque frigebant, exemplum Lambini magno eruit, incæpitque formis excudere. Itaque cum tot, tantique viri ad perficiendum hoc opus (si modo perfectum sit id, cui aliquid semper addi potest) de suo aliquid attulerint, tuæ partes erunt Lector, si in numero illorum haberi vis, in erratis quæ inter legendum animaduertes, potius excusandis, quam reprehendendis elaborare.*’ Thus the strain of lamentation, respecting the civil wars, is again indulged, as in the preceding preface.

Royal Press, also in folio—as well as the folio Classics of BODONI and MUSSI—will be found here upon LARGE PAPER, and in the choicest morocco bindings.

MISCELLANEOUS LATIN BOOKS.

To the preceding, are added a few MISCELLANEOUS ARTICLES in the Latin language (with the exception of the *Camoens* and *Theurdanckhs*), out of a very extensive collection of a similar description; from which it is difficult to choose those which shall exactly suit the taste of every Collector. But in the selection, here submitted, I am willing to hope that there will be found a few articles not undeserving the attention of the most fastidious.

BALUZE. CAPITULARIA REGUM FRANCORUM.
Paris. 1677. Folio, 2 vols.

This is a collection of public documents of the highest importance relating to the early history of France. The editor was Colbert's librarian; and the work is not only dedicated to his master, but the present is also the *presentation copy*. It is upon LARGE PAPER, bound in red morocco, with the arms of Colbert upon the back and sides: in consequence, a matchless copy.

CAMBROBRYTANNICÆ CYMRÆCÆVE LINGUÆ Institutiones et Rudimenta accurate, &c. conscripta a JOANNE DAVIDE RHÆSO Monensi Lanuaethlæo Cambrobrytanno Medico Senensi.
Londini, Excudebat Thomas Orwinus. 1592.
Folio.

Of this very curious, rare, and valuable book, Herbert has presented us with only a transcript of the title: see his *Typog. Antiq.* vol ii. p. 1247-8. The copy under consideration belonged to JAMES JOY, as his *visible* autograph in the title-page clearly demonstrates. It is dedicated by J. D. Rhese, the author, ('a noted critic and physician,' says Wood)

to Sir Edward Stradling, a fellow countryman, and of whom Wood* remarks, that he never failed, in all his life-time, to encourage learning and ingenuity. The dedication is well worth an attentive perusal; because the archæological literature of Wales was at that time, and perhaps yet is, but imperfectly cultivated. Rhese compliments his patron's virtues and family in a very glowing and eloquent manner. 'Nescit enim arbor bona malos fructus producere. Tales antea fuere quindécim illi longè clarissimi equites aurati tui maiores (totidem enim nosstrates ab illo Guilielmo qui cum Roberto Fitz Hammon Guladmorgianum est ingressus, illustrissimos recordantur) qui tanto cum honore S^{ti} Donati Castrum per successionis ordinem obtinuerunt: à quibus tu directa lineâ prognatus ordine decimus sextus, non illorum ulli virtute postponendus, maiorum imaginibus clarus, maiorum sede locaris, vnâ cum prænobili tua coniuge DOMINA AGNETA ex equestri GAGEORUM† familia, clarorum parentum præclara filia; cuius venusta modestas, pudicitia Penelopæa, cæteræque corporis animique tanta heroide dignissimæ dotes prisca temporis heroinas æmulantur. O ter fœlices, quos irrupta tenet copula, quibus idem animus, æqua pietas, amor mutuus. Sed si omnia tua & illius propria, ingenium, mores, comitatem conditam grauitate, religionem et integritatem voluero recensere,' &c. The patron was not unworthy of such praise. Wood says that 'he was at the charge of such Herculean works for the public good, that no man in his time went beyond him.'‡ The literary character of Sir Edward Stradling is well depicted in the second page of the 'Epistle Dedicatory.'

In the fourth page of this epistle, Rhese makes bewailing mention of the perishable state of Welsh philology: while he notices, with high commendation, the effort made by one GRIFFITHS ROBERTS, a Welshman and a professor, to publish that part of the Welsh grammar which related chiefly to *Orthography*; and which was published at the expense,

* *Athen. Oxon. vol. ii. col. 28. Edit. Bliss.*

† Wood says that she was the daughter of Sir THOMAS GAMAGE—but erroneously. I suspect that he had never seen this book. Humfrey Prichard, who wrote the preface, (which follows the dedication) tells us that the author wrote the work for the better understanding of the recent translation of the Bible into Welsh—but this is specified in the *title-page* itself; and considering that it was published, when Protestantism was generally established, and that Rhese's patron had received the honour of knighthood, and was made a justice of the peace, by Queen Elizabeth, there is surely every reason to think that the author was a Protestant. Wood loved to hook every body into the pale of the Romish Church—if he could.

‡ *Athen. Oxon. vol. ii. col. 50. Edit. Bliss.*

and under the patronage, of WILLIAM EARL OF PEMBROKE, at *Milan*, when that nobleman resided there. Rhese speaks of the Earl as the father of EDWARD HERBERT, 'his most celebrated, learned, pious, ever praise-worthy, and honourable friend.' Of this *Milan* publication I should have known nothing, bibliographically speaking, had not Mr. R. Triphook informed me that he once, and only once, possessed a copy of it, printed in 1576, in octavo: that it is entirely in the Welsh language—and that on Mr. Grenville's declining to become the purchaser of it, it found its way into Mr. Heber's richly-stored library, at the price of £8. 8s. A Welsh volume, printed at *Milan* in the sixteenth century, must doubtless be considered as a curiosity. To return to this Epistle Dedicatory, which concludes thus—'Haud exigua futura spes est hanc *Cambrobrytannicam Grammaticam* tibi fœlicissimè nuncupatam, non solum nostris Cambrobrytannis, sed & exteris quibusdam nationibus, *Armoricis presertim*, haud iniucundam fore, non tantum quod in ea, omnia ferè, quæ ad Cymræcæ linguæ naturam optimè intelligendam spectare videbantur, exquisitè et ad amussim explicata reperire queas: verum etiam quod indè ad ea singula, quæ de carminum cymræcorum ratione ab antiquissimis simul & doctissimis eius linguæ *Bardis*, non paucis abhinc annorum centenis præcepta sunt, cognitionem longè gratissimam decerpere liceat.' This address is dated the 9th July, 1590. Rhese survived the publication about nineteen years; dying in 1609—'his rare parts and curious learning being in a manner buried where he lived,' says Wood. Rhese was also an adept in the Italian language, and published treatises upon it. This volume, when complete, contains 304 pages, exclusively of Rhese's dedication, Prichard's preface, and Rhese's Welsh preface, which follows it. Note; there should be a leaf of 'Emendata.' The present is a sound copy, in old calf binding.

CAMOENS. OS LUSIADAS. POEMA ÉPICO DE LUIS DE CAMOËS. *Paris.* 1817. Quarto.

It is difficult to speak in due terms of commendation of this exquisitely beautiful volume. Nor is its rarity less than its beauty; for it can only be found ('AS PRESENTS') in the cabinets of Kings, Princes, and Nobles, and the distinguished in learning and the fine arts. The Editor, to his immortal praise, was D. JOZÉ MARIA DE SOUZA BOTELHO, formerly Portuguese Ambassador at Paris; and the edition is dedicated to the French King. The printing, the paper, and yet more than either,

the *engravings*—are rich and costly in the extreme. This is probably the first—though I trust it will not be the last—instance of an Ambassador devoting some of the fruits of his yearly stipend to the erection of a NATIONAL MONUMENT — unquestionably ‘more durable than brass.’ Such undertakings reflect lustre upon himself and the country which he represents. Dinners, festivities, balls, and spectacles, are seen—enjoyed—and forgotten! But we have here . . . in the first place, a portrait of Camoens, surrounded by a broad, elaborate arabesque border; the whole brilliant and eminently successful. This is by much the most beautiful engraving in the volume. Gerard drew the head, as he did all the designs; but the exquisitely ornamental portions of the border were supplied from the classical collection, or suggestions, of Visconti. The engraver is Lignon; quite unrivalled in his particular line. To each of the X. Cantos is prefixed a large engraving, eight inches by six and a half; which I am perfectly persuaded could not have cost the liberal-minded Editor less than £200. sterling apiece. These engravings, however, are of very unequal merit; and upon the whole are perhaps too glittering, hard, and metallic—as the chief defect of the French school of Engraving consists, not in want of ability, but in the want of paying sufficient attention to the *surfaces* of things. Their draperies have sometimes the hardness of armour. Every thing seems to have a glazed aspect; and the flesh looks too frequently like marble or brass. It would be an ungracious exercise of critical power to say which were *the worst*; but I will freely own that the two plates attached to the IVth and Vth Cantos, are, of the ten just mentioned, very much the best.

One of these represents the Geniuses of the rivers Ganges and Indus appearing to Emanuel King of Portugal, in a dream. In the background of two mountains, are seen the sinuous courses of the respective rivers. The other represents the Genius of the Cape of Good Hope [the giant Adamastor] appearing to Vasco de Gama; and in a voice of thunder—covering one of the two table-mountains with his right hand, and elevating his left arm above the other mountain—forbidding that navigator to disturb those realms in which he had hitherto reigned sole monarch, undisturbed. His head and his left arm appear to be lost in the clouds. The whole is finely conceived and equally well engraved by *Bovinet*. Yet we must not forget, that Mr. Fuseli, in his representation of the ‘Fertilisation of Egypt, in Darwin’s ‘Botanic Garden,’ has imagined the source of the Nile—in a huge extended figure, with outstretched wings—shadowed in mist, and buoy-

ant midst thunder and lightning—with as much genius, but with less aid from the author. Nor has Mr. Fuseli's pencil met with an engraver of equal power and splendor of execution. Reverting to the volume before us, I shall only further observe, that the subject of the heavy gale (prefixed to the VIth Canto) usually attending the doubling of the Cape—and predicted in vengeance by the disturbed giant or genius—is among the . . . worst efforts of allegoric art. Didot has almost outdone himself in the printing. Had the verses been of the same (or of nearly equal) length with the Roman hexameter, or English heroic, the typographic picture would have been more complete. Mr. Bulmer, in his Milton, (for I have carefully placed and compared the two, side by side) may yet hold up his head . . . almost as high as the Genius of the Cape ! One word more. Let me make honourable mention of the *binding*, by C. Lewis. The volume is in Venetian morocco, with full charged gilt tooling within and without. Such an assemblage of minute, graceful, and exquisite ornament—so perfectly executed throughout—is hardly elsewhere to be seen. In olive-colour morocco : with vellum fly-leaves.

CORPUS SCRIPTORUM BYZANTINÆ HISTORIÆ. Paris. 1642—1670. Folio, 38 vols.

A truly magnificent set ; bound out of sheets, upon LARGE PAPER, in russia binding.

DUGDALE. MONASTICON ANGLICANUM. With Stevens's Supplement. 1665, &c. Folio, 6 vols.

A magnificent copy, upon LARGE PAPER : the third volume being, as usual, inlaid. I believe no instance occurs of this third volume upon large paper, in the same genuine condition as the two preceding. The Supplement of Stevens, in this state, is not uncommon ; but the Dugdale, upon large paper, is so rare, that I cannot at this present moment recollect when a copy was brought to sale. The second volume is in a perfectly genuine state, and many of the leaves have rough edges. In blue morocco.

FRANCHINI GAFURII Laudensis Regii Musici
 Publice profitentis, &c. DE HARMONIA INSTRUMENTORUM OPUS. *Impressum Mediolani per Gotardum Pontanum Calcographum, &c.*
 1518. Folio.

On several accounts this volume is of a very interesting character. In the first place, Dr. Burney has spoken in the handsomest manner possible of the work itself—which he calls ‘a profound treatise on the theory of harmony, and which was first published in 1480: though the subject is dark and difficult, it was absolutely necessary for understanding the ancient authors.’ *Hist. of Music*, vol. iii. p. 154. In the second place, this copy, of exceedingly fine dimensions, was not only GROLIER’s, but the name of that Mæcenas is introduced in some complimentary verses, or ‘Endecasyllabicks,’ of François Philippe at the end—thus:

In lucem redeunt noui Marones :
 In lucem redeunt noue Camœnæ :
 Nimirum : Italidas nouus Camœnas :
 Mæcenas GROLIERIUS reuisit.

In the third place, Pantaleone Melegulo, of Lodi, (the birth-place also of the author) has written a pleasing but short biography of Gafforio, printed at the end of the volume, from which I observe that Dr. Burney has borrowed the materials of his account of the author. ‘If,’ says Pantaleone, ‘a life spent in labour for the advancement of science, and in a series of laudable actions, can entitle a human being to fame, in this world, and felicity in the next, the claim of GAFFORIO to both seems indisputable.’ He was the son of a common soldier, and was at first intended for priest’s orders. In the fourth place, there are some very curious wood-cuts in this volume, including a *portrait of the author* lecturing to his company. The wood-cutter seems to have belonged to the family of LESIGNERRE, distinguished printers: see their device in *Bibl. Spencer.* vol. i. p. 249. His name was Guillaume Lesignerre, and in his verses, following Pantaleone’s account of the author, he designates himself of *Rouen*. Let him speak for himself.

Magister Gulielmus lesignerre Rothomagensis :
 Figurarum Celator. Ad lectorem.

Desine Mirari: si qua mendosa Figura

Lector: In hoc libro Cernitur esse: Rogo:

Ingenii Studiiq; mei Complectere putavi

Partes: Ast doleo non placuisse Tibi:

Dum madet ac siccatur (quod nosti) tanta papyrus

Spargitur: Inuito sæpius artifice: Vale.

The cuts are chiefly mechanical figures, if we except two rows of trumpeters on the reverse of fol. LXIII, and an exceedingly curious allegorical cut on the reverse of fol. LXXXIII, of Apollo and the Muses, &c. On the reverse of folio cii is the colophon, with the printer's initials and device beneath: to the right of which is a large clumsy wood-cut, explanatory of Gafforio's introduction to the study of harmony.

This fine book, in dark binding, gilt leaves, with the usual ornaments of Grolier on the sides, was doubtless a presentation copy.

HEVELII (I.) *MACHINA CÆLESTIS*. Gedani. Auctoris Typis & Sumptibus. *Imprim. Simon Reineger*. 1673-9. Folio, 2 vols.

The possession of a complete copy of this work (that is to say, a copy with *both* the parts) is no mean subject of congratulation. The work is dedicated to Louis XIV. The expense, when the number of copper-plates is considered, must have been immense; nor does it appear, either from the title-page, or the dedication, that his most Christian Majesty of France gave the author 'an helping hand' in the defraying of the same. Is the figure attached to the plate (Chapter V.) '*De Quadrante Horizontali ligneo*,' and in other similar plates following it, meant for a portrait of some one? The countenance has a good deal of individuality about it, and is upon the whole very pleasing, and skilfully engraved.* Of the copy before us, the second volume, or '*pars posterior*,' is very much the finest in point of size: though both are equally choice for condition. This second part is dedicated to John III. King of Poland. In the dedication, the author tells His Majesty that he presumes to place at the foot of his throne—'*Opusculum hocce sidereum, jam a multis quidem bene annis, Illustrium, et*

* I conceive the engraved title-page to represent the portrait of the author, standing, with a book under his arm. He is in the midst of three other figures. But the finest specimen of figure-engraving will be found attached to the xth chapter, '*De Sextante magno Orichalco*'—wherein we observe a man and woman at either extremity of the instrument. The female is rather elegantly designed as to drapery. Of the above copy the first three in the first volume are fine impressions.

Magnorum Virorum hortatu, ac persuasu inchoatum, nunc verò primum, decimo videlicet labente lustro, non sine aliquo diurno, ac nocturno haud leviusculo labore, curâ atque sumptu exantlatum, et successibus secundis ad finem perductum,' &c. A fine strain of manly piety runs throughout this dedication and the whole work. The preface follows, comprehending 48 pages. Then seven leaves of complimentary addresses. Next, 840 pages. Then the 111d and 117th books, with index, &c. 446 pages. A single leaf, being a list of 'Opera Johannis Hevelii divino adspirante numine edenda,' follows. This is a very desirable copy, in russia binding.

MABILLON, DE RE DIPLOMATICA. Paris. 1681-1704. Folio, 2 vols.

The presentation copy, upon LARGE PAPER, to the great Colbert; to whom this learned and valuable work is dedicated. Bound in red morocco, with Colbert's arms at the back and sides. The library at Althorp boasts not of a nobler volume, in every respect, than the one under consideration. The text, the printing, the paper, the plates—are all worthy of the truly illustrious man under whose auspices they were executed. The supplemental volume, always thin, is in a similar condition and binding.

OPUSCULA GRAMMATICA. Tubingæ. 1537. Quarto.

I have affixed the above title to a collection of grammatical tracts, contained in this volume, from Victorinus, Servius Honoratus, Euty-chus, and Servius Maurus Honoratus; of which some are here the FIRST IMPRESSIONS. One-half of this volume is however occupied by a collection of pieces of ancient *rhetorical writers*: printed by Froben in 1521. The present sound and large volume (valued at £2.12..6. by Mr. Payne) is bound in what may be called yellow morocco, the leaves not gilt. It had belonged to DE THOU.

[MARLBOROUGH GEMS.] GEMMARUM ANTIQUARUM DELECTUS; Ex præstantioribus desumptus, quæ in Dactyliotheçis DUCIS MARLBURIENSIS conservantur, &c.

Prefixed to the title-page is a large engraving, in the line manner, by Bartolozzi: from *Plin. Hist. Nat. lib. xxxvii. c. 11*. The above Latin

title is accompanied by a French title, or version ; as is indeed every Latin description of the gems. On the recto of the leaf following the title, we read ‘*Gemmarum Antiquarum Delectus — Choix de Pierres Antiques Gravées.*’ On the reverse, commences the first description, which is always in Latin. After the plate of the gem, succeeds the French translation of such description. This uniformly throughout.

ORDER OF THE PLATES.

VOL. I.

- I. Publii Scipionis Africani Caput Juvenile. Opus elegantissimum. *Stipling.* Very elegant.
- II. Lucii Cornelii Syllæ Caput. *Stipling* ; excellent.
- III. Julii Cæsaris Caput Laureatum, cum lituo et astro. *Line.*
- IV. Marci Junii Bruti Caput. *Line.*
- V. Marci Junii Bruti Caput, cum caduceo et testudine. *Stipling.* Fine.
- VI. Lepidi Caput cum lituo. *Line.* Fine.
- VII. Augusti Caput cum Coronâ radiatâ. *Line.* Very fine.
- VIII. Augusti Pontificis Maximi insignibus induti Caput cum pectore : plenâ facie. *Line.* Fine.
- IX. Marcelli, Octaviæ Filii, Augusti Nepotis, Caput. Opus elegantissimum. *Line.* Very fine.
- X. Livix Protome cum Capite laureato, et velato Pectore ; simul Tiberii Pueri prope adstantis Caput, arboris ignotæ foliis redimitum. *Stipling.* Very beautiful.

As this is a short and interesting description, I subjoin it by way of a specimen of the work.

‘*Gemma sane per se pretiosâ : sed artificio longe pretiosior. Summa est in Livix vultu venustas : neque Tiberio deest dignitas, et virilis pulchritudo, quamvis severitate quâdam castigata. Contracta sunt leviter supercilia : frons etiam obnubila, et parum læta ; tanquam, quis esset futurus, etiam in pueritiâ portenderet. Matris in natum pietas probe adumbrata est : quam tamen ejus temporis poeta nunquam extitisse, neque potuisse, contendit.*

Asper, et immitis, breviter vis omnia dicam ?

Dispeream, si te Mater amare potest.

Turcoïs, raræ magnitudinis : opere Anaglypho, quod maxime prominet.’

- XI. Tiberii Caput Juvenile. *Stipling.* Beautiful.

- XII. Germanici Togati Protome cum Capite laureato, Facie plenâ, et Figurâ extante, et rotundiori; pereleganti opificio elaborata. *Line.* Very fine.
- XIII. Agrippinæ Majoris, Uxoris Germanici et Caligulæ Matris, Caput laureatum, sub effigie Dianæ, absolutissimo opere perfectum. *Line.* Exquisite.
- XIV. Ejusdem Agrippinæ, sub effigie Cæsaris, Caput elegantissimum. *Line.* Fine.
- XV. Galbæ Caput laureatum. *Stipling.* Feeble.
- XVI. Ejusdem Galbæ Caput. *Stipling.* Fine.
- XVII. Nervæ Togati Protome, cum capite laureato, plenâ facie, Anaglypho opere pulcherrimo, quod maxime prominet. *Stipling.* Meagre.
- XVIII. Ejusdem Nervæ Caput. *Line.* Very fine; but the nose disproportionably prominent.
- XIX. Marcianæ, Trajani Sororis, Caput, elegantissimâ manu insculptum. *Line.* Very beautiful.
- XX. Sabinæ, Hadriani Uxoris, Caput, exquisitissimo opere, a præstantissimo lithographo insculptum. *Line.* Very beautiful.
- XXI. Antinoi Caput, cum pectore velato. *Line.* Beautiful.
- XXII. Caracallæ Togati Protome, Facie plenâ. *Stipling.* Very indifferent: and what artists call 'rotten' in the drapery and back-ground.
- XXIII. Ejusdem Caput laureatum. *Stipling.* Beautiful.
- XXIV. Juliæ Domnæ, Severi Uxoris, Caput pulcherrimum, cum pectore velato. *Stipling.* A very faint impression—and apparently a feeble engraving.
- XXV. Laocoontis Caput. *Line.* Fine.
- XXVI. Semiramidis, vel potius Musæ, Caput cum pectore. *Line.* Exceedingly beautiful.
- XXVII. Minervæ Alcidiæ Caput galeatum: operis egregii. *Stipling.* An exquisite head: but somewhat too feebly executed.
- XXVIII. Phocionis Caput. *Stipling.* Fine.
- XXIX. Jovis et Junonis Capita jugata: utrique collum deest, quod tamen auro artifex restituit. *Stipling.* Very beautiful heads; but wanting in strength.
- XXX. Veneris Caput. *Stipling.* Beautiful in every respect.
- XXXI. Bacchæ caput, pereleganti opificio Græco exsculptum. *Stipling.* Perfectly beautiful head, but the drapery and hair rather want force. The face has nothing superior to it.

- XXXII. Hercules Bibax, stans, leoninâ pelle ad collum adligatâ, et a tergo dependente: sinistrâ manu clavam erectam tenet, dextrâ scyphum. Epigraphe. ΑΔΜΩΝ *Line.* Fine.
- XXXIII. Bacchus stans: lævâ thyrsus, dextrâ cantharus tenet. *Line.* Exceedingly beautiful; but the head seems a little too large.
- XXXIV. Faunus Tigridis pelli insidens, caudâ acutisque auribus spectabilis, &c. Epigraphe ΝΙCΩΛΑC. *Line.* Beautiful; but perhaps a little too coarse in the back-ground.
- XXXV. Athleta stans, qui dextrâ manu strigilem aversæ cervicis patri admovere videtur; dum sinistrâ sese ungit: juxta mensa cum vel olei vel unguenti ampullâ. Epigraphe ΓΝΑΙΟΥ. *Line.* The most perfect specimen, in every respect, of the talents of Bartolozzi. The figure stands out beautifully in light and shade, and care has been taken to make the back-ground worthy of it. This back-ground is a specimen of the manner in which the others should have been. It is soft, clear, and in beautiful harmony with the figure; which is drawn in better style than the Bacchus of No. XXXIII.
- XXXVI. Mercurius stans: dexterâ manu crumenam, lævâ caduceum tenet; ad pedes Gallus: juxta altare, et cancer superimpositus. *Stipling.* Very much inferior to the preceding.
- XXXVII. Mars stans, armatus. Epigraphe ΜΑΡC VLTOR. *Line.* Beautiful; but the head yet too large, and the effect too feeble.
- XXXVIII. Miles de rupe descendens. Eximii sculptoris Græci opus. *Line.* Exceedingly beautiful; and in Bartolozzi's very best manner.
- XXXIX. Diomedes Palladio potitus cum Ulysse altercatione contendit. Epigraphe ΚΑΛΙΠΟΤΡΝΙΟΥ CΕΟΤΗΡΟΥ ΦΗΑΙΞ ΕΠΟΙΕΙ. *Line.* Perfectly beautiful.
- XL. Dei Marini natantes. Epigraphe ΤΑΛΟΥ. *Stipling.* Feeble, and not free from vulgarity of effect; especially in the countenance of the man.
- XLI. Miles vulneratus a militibus duobus sustentatur. *Line.* Fine subject; but somewhat coarsely executed.
- XLII. Miles Militi vulnerato opitulatur. *Stipling.* Beautifully drawn, but the effect is too feeble.

- XLIII. Mulier stolata cum Virgine, quæ lævâ thyrsus, dexterâ cantharus gerit. *Stipling*. Too coarsely engraved for the delicacy of the composition.
- XLIV. Faunus pelle caprinâ ex humeris pendente vestitus, &c. *Stipling*. Fine composition; but should have been line.
- XLV. Alexandri Magni Effigies, cum Equo et Tropæo. Opus elegantissimum. *Line*. Exquisitely engraved.
- XLVI. Æneam a Diomede saxo percussus Apollo conservat. *Line*. Beautifully executed throughout.
- XLVII. Pompæ ejusdam ob Victoriam partam Descriptio. *Stipling*; and perhaps the most successful, of this kind of engraving, in the volume.
- XLVIII. Amazon Amazonem morientem sustinet: juxta Equus. *Line*. Exquisite. This print shews how Bartolozzi could engrave—if he chose.
- XLIX. Fragmentum Gemmæ, Bacchi Pompam, ut videtur, exhibens. *Line*. Very fine.
- L. Nuptiæ Psyche et Cupidinis. Epigraphe ΤΡΥΦΩΝ ΕΠΙΟΙΕΙ. *Stipling*. A fine impression of this well-known subject; but the back-ground is too coarse for the delicacy of the group: and, after all, the engraving is not quite rich and mellow enough for the exquisite beauty of the composition.

VOL. II.

- I. Ptolemæus. *Line*. In parts too spotty and harsh: a fine subject.
- II. Metrodorus. *Stipling*. A coarse and loose effect; but fine head.
- III. Socrates et Plato. *Stipling*. Very coarse and inferior.
- IV. Alexandri Magni Caput. *Stipling*. A grand head, but coarsely and inadequately executed.
- V. Sappho. *Line*. Exceedingly tender and beautiful.
- VI. Phryne. *Stipling*. Beautiful subject—wretchedly engraved.
- VII. Pyrrhus. *Stipling*. Feeble, and coarse back-ground.
- VIII. Unknown Head. *Stipling*. Too dark and coarse. ΚΥΤΛΑΚΟ inscribed.
- IX. The same. *Stipling*. Very tame and coarse.
- X. Medusa. *Stipling*. The same.

- XI. Medusa. *Stipling*. Very tame and coarse.
- XII. Minerva, Eutychis Ægeæi, Dioscoridis filii, opus. *Stipling*.
Bad effect.
- XIII. Bacchus. *Stipling*. Very indifferent.
- XIV. Deæ Liberæ Caput. *Stipling*. Fine subject; but executed
too feebly and too coarsely.
- XV. Bacchans Fœmina. *Stipling*. The same remark.
- XVI. Mercurius. *Stipling*. Beautiful subject, but poorly executed.
- XVII. Isis. *Stipling*. Very singular, and sufficiently coarse. Bar-
tolozzi now seemed to be growing tired of his task.
- XVIII. Hercules and Iole. *Stipling*. A lovely head of Hercules;
but the accompaniments and back-ground are not suffici-
ently attended to.
- XIX. Brutus. *Stipling*. Very coarse.
- XX. Annibal. *Line*. The finest head hitherto in the volume.
- XXI. Lucius Cornelius Sylla. *Stipling*. Feeble, and inefficient.
- XXII. C. Cilnius Mecænas. *Stipling*. A fine head, but inad-
equately engraved.
- XXIII. M. Agrippa. *Stipling*. Very coarse and feeble.
- XXIV. Livia Drusilla. *Stipling*. A beautiful subject, but exceed-
ingly ill engraved.
- XXV. Drusus, Tiberii Filius. *Stipling*. Fine head; but too feeble.
- XXVI. Drusus, Germanici Filius. *Stipling*. The same inference.
- XXVII. Antonia, vel Agrippina. *Stipling*. Very fine.
- XXVIII. Domitia, vel Julia Titi. *Stipling*. Very poor.
- XXIX. Hadrianus. *Stipling*. The same inference.
- XXX. Antinous. *Stipling*. Beautiful head; and, upon the whole,
worthy of Bartolozzi.
- XXXI. Caput ignotum, Antonini forsan junioris. Inscribed AEΛIOE.
Stipling. Very coarse.
- XXXII. Lucilla. *Stipling*. Beautiful subject; but coarsely and
feebly executed.
- XXXIII. Didius Julianus Augustus, et Manlia Scantilla Augusta.
Stipling. A rich and beautiful subject: but in parts, as
usual, feeble and coarse.
- XXXIV. Caput Sirii Canis. *Stipling*. A very fine and striking effort
of the burin.
- XXXV. Vaccæ. *Line*. Delicate and beautiful.
- XXXVI. Equi. *Line*. Too harsh—especially the further horse and
the back-ground.

- XXXVII. Faunus a Leone interfectus. *Stipling*. As bad, as No. XXXV. is beautiful,
- XXXVIII. Mercurii Templum. *Line*. Very clever.
- XXXIX. Imperator Hostem prosternens. *Line*. Beautiful: in every way worthy of Bartolozzi—by far the best, hitherto, in the volume.
- XL. Coronis. (Apollo et Coronis) cum Corvo. See Ovid. Metamorph. l. ii. *Line*. Still more beautiful; and perhaps equal to any thing in either volume.
- XLI. Cupidines. *Line*. A complete failure.
- XLII. Ganymedes. Epigraphe KOIMOV. *Stipling*. Beautifully drawn, but the grain is too coarse.
- XLIII. Ganymedes et Aquila. *Stipling*. Coarse and black.
- XLIV. Hercules *Λεοντοφονος*. *Stipling*. Very poor.
- XLV. Faunus. *Stipling*. Feeble and inefficient.
- XLVI. Omphale incedens. *Stipling*. A beautiful subject: inadequately executed.
- XLVII. Triumphus. *Stipling*. Interesting subject, and rather better executed.
- XLVIII. Biga. *Line*. Too coarse and black.
- XLIX. Biga. *Stipling*. Very coarse: the same subject, with the near horse mutilated.
- L. Silenus, Tigris, &c. *Line*. Very coarse, and quite unworthy of Bartolozzi.

A tail-piece, in the line manner, concludes the volume: which is in Bartolozzi's true style of excellence: except that the head of the female is too large. The Latin of the first volume of this work was the composition of the late celebrated Jacob Bryan, and that of the second volume, of the late Rev. Dr. Cole, Prebendary of Westminster. The whole is considered to be very pure Latinity. The curious are sufficiently aware of the extreme rarity and value, as well as beauty, of these precious volumes. The present choice copy is bound in yellow morocco. The first volume, divided into separate prints, was sold at the sale of Mr. Wodehouse's books in 1801, for £145; of which, lot xxxii. alone produced £15.4.6. Of the second volume, only twenty-three subjects had been collected; notwithstanding we are informed that Mr. Wodehouse was twenty years in making the collection. *Bibliomania*, p. 591-4.

RICHARDI CROCI BRITANNI Introductiones in
Rudimenta Græca. *Coloniæ*. 1520 Quarto.

I make no question of this being one of the very rarest grammatical tracts of our learned countrymen at the beginning of the xvth century. It is clear that Ant. a Wood never saw the work; but it is probably what he designates as '*Introductiones ad Linguam Græcam*.' '*Elementa Gram. Græcæ*.' See the *Athen. Oxon.*, vol. i. col. 260; where there is a good account of the author, who died in 1558. That he was greatly patronised by Abp. Warham, as Mr. Bliss intimates, is evident from the dedication of this work to him,* and which was doubtless printed abroad before the author had returned from his travels. Croke was a Northamptonshire clergyman (of Long Buckby, within three miles of Althorp), and therefore his work is appropriately found upon the shelves of this library. On the reverse of *g iij*, in fours, is the colophon thus:

Coloniæ in ædibus Eucharij Ceruicorni,
Anno a Christo nato. M.D. XX. mense
Maio. expensis providi uiri domini Joannis
Lair de Siborch.

A neat wood-cut of St. George and the Dragon on one side, and of St. Jerom on the other side, of the following and last leaf, closes the volume. A remarkably sound and desirable copy; in russia binding.

THUERDANCK. *Nuremburg*. 1517. Folio.

First edition, UPON VELLUM: the cuts uncoloured. A copy, which, in its original binding, must have been exquisite. It is yet a very fine book. Consult for one minute the *Bibliographical Decameron*, vol. i. p. 202. The finest vellum copy of this truly magnificent work is probably that in the Imperial Library at Vienna. *Tour*, vol. iii. p. 529. Mr. Payne had one nearly as fine—in its original binding—but it was imperfect. The present is bound in red morocco, by Kalthoeber.

* 'Vtpote qui possem uideri immensos, quos in me a duodecimo iam anno fecisti sump-
tus, præter labores plurimos, quos in componendas in rem meam lites impendisti, tantulo
opusculo uelle compensare. Sed fidem meam tibi minime suspectam scio, et nunc urgent
Chrysostomus tuus in vetus instrumentum latinitati a me donandus, et in Theodori quar-
tum commentarij,' &c.

EDITIONS OF ARIOSTO.

As the Public have been led to expect some account of his Lordship's ITALIAN BOOKS, I am not aware that a better method can be devised, by way of a specimen of such books, than that of submitting a list of those editions of the *Orlando Furioso* of ARIOSTO, to be found in the Library at Althorp, which are printed in the *Sixteenth Century*. To enumerate those in the two succeeding centuries, would be not only to swell the list to an inordinate size, but to exhibit such as are in most of the libraries of collectors of Italian poetry. At the same time it must be admitted, that his Lordship's collection is not yet complete—since it has only the editions of the years 1516, 1527, and 1532; and wants the Giolito impression of 1542. On the other hand, the acquisition of the FIRST and SIXTH impressions (for I consider that of 1530 to be supposititious), together with the *Aldine*, *Giunta*, and the *Porro* editions, renders this collection *unique* in our own country.

It cannot, however, be dissembled, that a critical investigation of the EARLY text of Ariosto, is yet a desideratum of no inconsiderable importance to the lovers of old Italian literature; the more so, as De Bure, Mazuchelli, Apostolo Zeno, Orlandi, and Haym, are generally superficial and incorrect. It is asserted that Ariosto again corrected the text of his poem—even after the edition of 1532, which is allowed to have been put forth under his own superintendence. He died in June, 1533; according to Sismondi, vol. ii. p. 63. It is perhaps not very unreasonable to indulge the hope, that the very able hands which have executed such masterly memorials relating to DANTE, PETRARCH, and TASSO, in two of our most popular critical journals, will be exercised in due time upon ARIOSTO—the most wild and perhaps popular of these four great poets of Italy. It only remains to submit the promised list of most of the earlier and rarer editions of the poet under consideration.

ORLANDO FURIOSO, &c. At the end: *Impresso in Ferrara per Maestro Giouanni Mazocco dal Bondeno adi xxii de Aprile. M.D.XVI. Quarto.*

FIRST EDITION; of such excessive rarity, that I know of no other copy but that in the Royal Library of France. The reader will find a particular description of it in the *Bibliog. Decameron*, vol. i. p. 286. The privilege of the Pope, extracted in the page here referred to, is certainly confirmative of *this* impression being the first; although mention is made of a privilege of the date of the 25th of October, 1515, towards the end of the edition of 1532—described below. Barotti, in his *Life of Ariosto*, thinks, with great probability, that this edition was begun in 1515, and finished in 1516. Consult *Ginguené*, vol. iv. p. 354. The present copy, of which the title-page is unfortunately supplied by ms., affords one of the most brilliant specimens known of the binding of the late Mr. Mackinlay; in dark green morocco.

—— ristampato et con molta diligentia da lui corretto et quasi tutto formato di nvo et ampliato. *Cum grat. et priv. Venet. 1527. Quarto.*

The preceding is within a rude wood-cut border, having, at top, 'PRO BONO'—at bottom, 'MALVM.' A device of bees flying from a hive, with fire beneath, is on the reverse. Then the text, on the recto of the following leaf, numbered II—as in the first edition of 1516. The leaves are numbered throughout as far as fol. ccviii, which concludes the XLth Canto, and the text: at bottom, we read, in seven lines, '*Finisse Orlando Furioso de Ludovico Ariosto: Stampato in linclita Citta di Venetia Per Madonna Helisabetta de Rusconi Nel. M.D.XXVII. Adi XXVII. De Zugno Regnante linclito Principe Andrea Gritti. Con licentia del ditto autore.*' The register is beneath: On the reverse is the same device as that on the reverse of the title. This copy is in fair good condition: in old calf binding, with red edged leaves. This edition is briefly noticed by Mazzuchelli, but not by De Bure, Haym, or Brunet. The *Ferrara* edition, of the *following* year, is probably only a reprint of the present. Brunet considers it to be a reprint of the edition of 1521. Both conjectures may be true. Consult the note, by Mr. Evans, in the catalogues of Col. Stanley and the Duke of Marlborough.

ORLANDO FURIOSO di Messer Ludovico Ariosto
Nobile Ferrarese Nvovamente da lui proprio
Corretto e d' Altri Canti Nuovi ampliato con
gratie e Privilegii. *Ferrara.* 1532. Quarto.

The preceding title is printed in red capital roman letters (in eleven lines), within an elaborated wood-cut border, composed chiefly of military trophies. The privilege for printing, by Pope Clement VII., is on the reverse ; followed by that of Charles V., Emperor of Germany. The poem begins on the recto of the following leaf, A ii, thus :

Le donne i caualier : l' arme : gli amori
Le cortesie : l' audaci iprese io canto.
&c. &c. &c.

This is the FIRST EDITION of the ENTIRE POEM (46 Cantos), corrected under the care of Ariosto himself : the preceding edition of 1527 containing only 40 Cantos. This edition is printed in a roman type, in double columns, with a large capital initial, in outline, prefixed to each canto. The signatures extend from A to Z, and a to h, each alphabet being in eights. On the conclusion of the poem, h vj. reverse, we read, in roman capitals, ' Finis Pro Bono Malvm.' On the recto of the following leaf is the profile of Ariosto, cut in wood, within the same border as in the title-page—and perhaps the first engraved head of the poet. On the reverse are two privileges ; one from Andreas Gritti, Doge of Venice, dated 14th of January 1527 ; in which however mention is made of a previous privilege, dated 25th of October 1515. Then follows a privilege of Francis II., Duke of Milan, dated xx. July 1531 ; at the bottom of which it is intimated, that similar privileges, for exclusive sale, were granted the author by several Italian potentates. On the recto of the following and last leaf is the imprint thus :

Impresso in Ferrara per maestro Francesco Rosso da Valenza, a di primo d' Ottobre. M.D.XXXII.

The register is beneath. Then the device of a hand, from the clouds, with a pair of shears extended over two serpents ; of which one has had the tongue cut out, and the other seems to be about to receive the same punishment. The motto, across the clouds, is this : ' DILEXISTI MALITIA SUP[ER] BENIGNITATEM.' The reverse is blank.

The extreme rarity, and great intrinsic worth, of this impression, almost seem to require a description at least as minute as the foregoing. This copy, although not large, is quite sound and perfect; and bound in yellow morocco, by Mackinlay.

ORLANDO FURIOSO con le Notationi di tutti gli luoghi doue per lui e stato ampliato, Come nel Fine de l'opera chiaro si uede. *In Venegia per Benedetto de Bendonis.* 1537. Quarto.

A wood-cut of the head of Ariosto, the same as to the edition of 1532, is below the title: the whole in a rude wood-cut border. A large, and not inelegant wood-cut, with a black back-ground, precedes the text on the recto of folio 2. Each canto is preceded by a small wood-cut of very barbarous art. The poem ends on the reverse of folio 238. Then a leaf of the 'Nottationi delli Loghi.' Another, and the last leaf in the volume, with the colophon and printer's device—the figure of Justice, sitting, with a pair of scales in the left, and a sword in the right hand. The colophon is thus: '*In Vinegia per Benedetto de Bendonis De l' Isella del Lago maggiore. Ne l'Anno del Signore. MDXXXVII. adi primo Marzo Regnante l' Inclito Principe Mes-ser Andrea Gritti.*' A desirable copy; in russia, gilt leaves.

———— ***In Venetia per Domenego Zio, &c.* 1539-1540. Quarto.**

The portrait of Ariosto, as before, is in the title-page. There are wood-cuts throughout, *copied* after the preceding—but not the cuts themselves. The first cut, however, is here essentially different, and much inferior. The text ends on the reverse of the 246th leaf; with an imprint indicating the edition to have been printed by Pietro di Nicolini da Sabio, in 1540. But, after the leaf of 'Notationi,' &c. we observe, on the following and last leaf, an imprint, of the date of 1539, denoting the impression to have been executed by '*Domenego Zio & Fratelli Veneti,*' having the device of those printers, composed of the letters V. D. Z. F. below, in white, upon a black ground. This is a sound copy; in calf, marbled leaves.

ORLANDO FURIOSO ridotto et ornato di Varie Figure, &c. *Romæ.* 1543. Quarto.

Although published at *Rome*, I suspect this edition to have been printed at *Venice*. The wood-cuts are clearly those of the *Petit Bernard*; and were copied in the edition about to be described. The printer, *Jolito di Ferrarii*, tells us, in the usual strain of rival publishers, that the text of the poet had been 'oltre modo guasta e lacerata dalla auaritia d'alcuni Impressori: e percio hauendola io non senza infinita mia fatica et spesa in bella e corretta e comoda forma ridotta,' &c. At the end of the text of Ariosto, are 'Stanze del Signor Alvigi Gonzaga dello Rodomonte a Messer Lvdovico Ariosto'—in two leaves—terminated by the usually received head of the poet, with a sonnet of Ludovico Dolce beneath.* This copy is bound in red morocco.

— ridotto et ornato di varie figure, &c. *In Venetia per G. Jolito.* 1543. Small Quarto.

A beautiful little edition; of which the wood-cuts are singularly spirited—and which wood-cuts were repeated in a variety of editions. At the end is a tract, by Ludovico Dolce, of the Explanation of the words and difficult passages found in Ariosto, with a separate title-page, and the printer's device. The date of this tract is 1540. Another similar tract follows, concluded by a table or index. This copy is in blue morocco binding. The cuts are copied from those in the preceding edition; but are not absolutely the same. Many are preferable;

* The sonnet is thus:

Spirto Diuin: ne le cui dotte carte
 Fra bei concetti al grand Virgilio eguali
 Si mostra, mentre al ciel spiegano l' ali,
 Tutto quel, che puo far l' ingegno & l' arte
 Ei con sonora Tromba in ogni parte
 Mando gli honor d' Enea, chiari e immortali:
 Per te i pregi de l' arme, in nessun tali,
 Il figliuol di Milone inuola a Marte,
 Orno di lui l' eterno alto lauoro
 Il bel nome Latin: tu con sì chiara
 Voce, che l' ode ogn' un Toscano illustri.
 Tal che 'l gran Mincio e 'l Po cinti d' Alloro
 Di tempo in tempo affar di tutti i lustri:
 Quel Mantoa esaltera, questo Ferrara!

witness that at the commencement of the fourth canto. Dolce's annotations render it clear that this edition was printed after that at Rome.

ORLANDO FURIOSO. Con molte Espositioni illustrato : In Firenze M.D.XLIII. Quarto.

The title is within an handsome ornamented border, with the device of the Junta lily below. Varchi's address follows. Then the arguments to the several Cantos : next, the table or index, terminated by a fresh portrait of Ariosto, cut upon wood, with the sonnet of L. Dolce at bottom—as before. The whole on 10 leaves, ending on the reverse of A ii. On A iii the text begins, with the cuts of the Roman edition of 1543. The text ends on the reverse of folio 260, numbered, with the head of Ariosto and Dolce's sonnet, as before. In this copy there follows '*Dimostrazione delle comparationi, et altre annotationi nvomamente aggiunte con le citationi de luoghi de l'autore imitati,*' &c. printed at the press of Benedetto Giunta in the same year—with two other tracts relating to Ariosto. In the whole, 22 leaves. On the reverse is the same device as in the title of the edition of the text. This copy also contains '*Cinque Canti di vn Nvovo Libro di M. Ludovico Ariosto, i quali seguono la materia del Ffurioso : di nvovo mandati in Luce.*'—1546, containing 28 numbered leaves. I consider this edition to be among the *very rarest* of the poem in question. It has escaped all the bibliographers, including Bandini and Brunet; and was purchased at Rome, by his Lordship, of Petrucci the bookseller.

aggivntovi in fine piv di cinquecento Stanze,
&c. non piv vedvte, &c. *In Venetia, In Casa
de' Figliuoli d'Aldo.* 1545. Quarto.

This may be considered as one of the rarer editions of the Orlando Furioso. Mazzuchelli, p. 1071, informs us, that it is the first edition in which are added the five Cantos subsequently written by Ariosto; these were communicated to Antonio Manuzio, by Virginio Ariosto, the poet's son; and he adds, that though they want here and there some stanzas, and the edition contains none of the labours of other authors on the poem, it is nevertheless a very rare one. These five cantos were usually printed in all following editions.' M. Renouard has been less particular in his account of this impression, in the first volume of his Aldine Annals, p. 234, than in his *Supplement*, p. 21 : in which latter

place the notice is curious. He classes it, however, in vol. i. p. 234, among 'the rarest of the Aldine publications.' This edition contains 248 leaves, exclusively of the five cantos; to which must be added 28 leaves, with a separate one for the title, of the supplemental cantos. The present desirable copy, from the Borromeo collection, is bound in vellum.

ORLANDO FURIOSO. *In Vinegia. Appresso Gabriel Giolito, &c.* 1547. Quarto.

With the emendations of Gonzaga. The address of Giolito, as of 1542, follows. The same kind of cuts as before, with a border at each end. At the end is an *Espositione di tutti Vocaboli, &c.* with a fresh title-page, of the same date; concluding with sign. **** vj. Then the *Cinque Canti, &c.* with the elaborate device of the Gioliti; 31 numbered leaves.

——— *traduzido en Romance Castellano, &c.*
G. Giolito. En Venecia. 1553. Quarto.

Containing all the pieces, with the wood-cuts, as before. A beautiful copy of a rare and most estimable volume; in old red morocco binding, gilt leaves.

——— *In Vinegia. G. Giolito.* 1555. Quarto.

With all the fore-mentioned pieces. A beautiful copy, in vellum binding.

——— *In Venetia. Appresso Vincenzo Valgrisi, nella bottega d'Erasmus.* 1556. Quarto.

Apparently the first with large wood-cuts. The title-page, including the beautiful little head of Ariosto at top, is a masterpiece of graphic art. Following page 556, is a piece, with a fresh title (1556,) and with the twisted snake of Valgrisi—called 'Annotationi et Avvertimenti di Girolamo Ruscelli sopra luoghi difficili et importanti del Furioso,' concluding at C 4, in fours. Then a table, *m, n, o, p*, in fours. An indifferent copy, in vellum binding. Consult Mazzuchelli, vol. ii. p. 1071, in praise of this edition.

ORLANDO FURIOSO. *In Venetia. Appresso Domenico & G. B. Guerra, fratelli.* 1568. Duodecimo.

A beautiful little edition, with cuts after the manner of those of 1543, if not by the same hand. It contains only the text of the poet, in a small neat roman type. A fine copy of this book is however a desideratum in this library.

—— Traduzido en Romance Castellano. *En Venecia Ala Enseña dela Salamandra.* 1575. Quarto.

A fresh set of wood-cuts, very inferior.

—— *In Venetia. Appresso gli Heredi di Vincenzo Valgrisi.* 1580. Quarto.

The same as the edition of 1556 ; with a repetition of the large cuts. In vellum binding.

—— adornato di figure di rame da Gir. Porro. *Venetia, Fr. de Franceschi.* 1584. Quarto.

De Bure has almost compensated for the barrenness of his account of the previous editions of the Orlando Furioso, by the length and particularity of his description of the present ;—which, however, is properly called ‘ assez belle,’ by Brunet. The truth is, the copper-plate engravings of Porro are very poor, both in design and execution ; and the test of a perfect copy of this edition is, the possession of the original impression of the 34th plate—which is oftentimes missing, and as frequently supplied by a counterfeit, or the 33rd plate. The head of Ariosto in the beginning is unequal to the first wood-cut portrait of him. Consult De Bure, vol. iii. p. 661. n°. 3397, and Brunet, vol. i. p. 78, edit. 1814. Mazzuchelli, vol. ii. p. 1073. The present copy, in blue morocco binding, belonged to LAMOIGNON ; and therefore may be considered to be in the finest condition.

ORLANDO FURIOSO. *In Venetia. G. Angelieri.*
1585. Quarto.

With a short life of Ariosto. A fresh set of small wood-cuts, of which the first is by far the best. After the Cinque Canti, are 57 leaves of dissertation, chiefly by G. Pigna and Nicolo Eugenio. A table of 16 leaves concludes the volume.

MISCELLANEOUS ENGLISH BOOKS.

I now come to the selection of a few articles in that department where there is a comparatively considerable difficulty; because the choice is greater, and because almost every reader will be disposed to maintain his own, and perhaps an opposite, opinion, upon the propriety of this selection. Be this as it may, I am willing to hope, and believe, that such a list of articles, as is here exhibited, will not be thought unworthy of the treasures by which they have been preceded. To avoid numerous divisions, I have thrown the whole, whether poetry or prose, into alphabetical order.

BACON'S [LORD] ESSAYS. *Printed by Bensley, for J. Edwards and T. Payne. 1798. Duodecimo.*

One of the *four* LARGE PAPER copies, printed exclusively for the Countess Spencer. To give some idea of the whimsical proportions of this rare volume, it is only necessary to observe that the text is not quite four inches and a half in length, by two and a half in width—while the book measures sixteen inches and a half in length, by nearly thirteen in width—so that we have here literally the ‘*cymba in oceano*’ of Ernesti, or the ‘*river of text in a meadow of margin*’ of Sheridan. These four copies were presented by Lady Spencer—one to the late Duke of Devonshire, a second to the late Rev. C. M. Cracherode, a third to the late Mr. James, and the fourth to his Lordship. On the death of Mr. James, his copy was purchased by Messrs. Payne and Foss; and it appears, in a recent catalogue published by them, marked at the price of £8.8.

THE CATALOGUE OF HONOR, or Tresury of Trve Nobility pecvliar and proper to the Isle of Great Britaine. &c. (By THO. MILLES.) London, printed for William Iaggard. 1610. Folio.

This is the costliest work, up to the period of its publication, of any which had been printed upon the subject of NOBLE GENEALOGIES. It takes no notice of degrees of rank below that of an Earl: and is arranged according to the usual method of allotting the counties—whence the titles are derived. The copy under description is upon LARGE PAPER, and ruled in red lines by an ancient hand. It appears to have formerly belonged to an Earl of 'Tankerville,' whose title is inscribed on the reverse of the fifth leaf. Sound and desirable as this copy is, it yet appears, from some memoranda at p. 546, to have been once larger, and to have suffered from the binder, although the date of the binding (in old calf, with arms stampd on the sides) may be nearly coeval with that of the publication. There are some copper-plates in this book deserving of commendation. They shew the different orders of rank, by full-dressed figures, beginning with a Baron—concluding with the Prince of Wales; which latter figure seems here intended for that of PRINCE HENRY.* These figures are about eight inches in height. One large folded plate, representing the King sitting in the House of Lords, follows two previous ones, not folded, in which his Majesty (James I.) is sitting upon the throne. There is something in the style of art which reminds us of *Hollar*. The arms of the nobility are represented by wood-cuts. In the whole, there are 1131 pages—exclusively of the last page of *errata*, the *title*, *dedication*, *address to the reader*, 99 pages of *nobility, political and civil*, and five of a '*peroration or epilogue*.' On the reverse of the last leaf of the discourse on nobility, are two figures, shewing the back and front dress of a Knight of the Garter. This work includes a History of England to the time of Elizabeth. I should add, that the name of MILLES appears at the bottom of the dedication to Cecil, Earl of Salisbury, Prime Minister to King James—a character, whom Sawyer, in the preface to his edition of *Winwood's Memorials*, 1725, labours hard to defend against the attacks 'of all the little wits of his own and succeeding times.' †

* He was created Prince of Wales June 5, 1610.

† Milles's language is quite *his own*, and perfectly '*sui generis*.' It is at times

I do not notice this book so much from its rarity, as from its being the parent of the subsequently celebrated works of ASHMOLE, ANSTIS, and SANDFORD. It is, however, unique of its kind; the production of a man of unquestionable talent; and there is a sobriety, and even occasional splendour, of decoration about it, in the plates, which always render it an object for attainment.

CASTRO, GUILLEN DE,—Some Account of the Life and Writings of. By Henry Richard Lord Holland. 1817. Octavo.

It will be presently seen why this modern, and necessarily not uncommon work finds a place in this catalogue. Below the title, as above, we read 'AN UNIQUE COPY, PRINTED FOR JOHN LORD SPENCER.' It is upon large paper, in russia binding; but in the foregoing designation of the owner of the copy, the printer has obviously erred. The work itself is justly popular. The noble author ('ille si quis alius') may one day be prevailed upon to give us a FLOS POETARUM HISPANORUM. Such a nosegay cannot fail to have a perennial bloom.

DEVONSHIRE GEMS; or Engravings from a Portion of the COLLECTION of GEMS in the possession of His GRACE the DUKE of DEVONSHIRE. (1730.) Quarto.

The late Mr. Beloe (*Anecdotes of Literature and Scarce Books*, vol. i. p. 192,) was supplied with his account of this work from the source whence the present description, or rather narrative, is taken: a narrative, that discloses an act of profligacy and perfidiousness rarely exceeded. It is as follows; from a ms. memorandum in this copy.

'The following Collection of Gems was begun to be formed by William, the third Duke of Devonshire; and enlarged by William, the

quaint and sententious; at others, full, vigorous, and eloquent. Milles seems to have been acquainted with the famous Sir ROBERT COTTON—or at least with his library—in its original, rich, and unsophisticated state: 'whose *Private Study* (says he) seems to be the Pit wherein our forefathers laid up and preserved their holy, hidden-fire, and protocols of truth, to sanctifie the vov'es of all our Moderne Antiquaries, by the sunshine of these our latter happie daies.' *Machab. lib. 1, Ca. 2.* On revision, it should seem that Lord Spencer's copy was once in the library of DE THOU—as the letters of direction—2 C. P. T. 2. F. 47—are precisely like those usually seen in the volumes of that library.

fourth Duke, who was desirous of having the whole series engraved. He wished the engravings to be the precise representations of the originals. In his search, therefore, he was anxious to obtain an artist, whose abilities were equal to the copying of the Antique, and yet so much under command as not to improve any imperfection of the more moderate, or to fling, on the more beautiful, a cast of style, however admirable in itself, which the gems did not justify.

‘Such a plan was necessarily attended with difficulty. When an artist has acquired a sufficiently extensive taste to feel the beauties of a work, and to disrelish its faults, it seldom happens that he can induce himself not to remove the defect in his copy. Whether it is that he has an unconquerable antipathy to deformity, or that he fears lest the blemish should be attributed to himself, certain it is that he labours to amend it. It is the same disposition which urges his endeavour to heighten even what is beautiful; and thus it arises, that in copies by our best artists, we perceive a general resemblance of the original, with a spirit characteristic of their own peculiar manner. It is not surprising, therefore, that some time elapsed before the Duke’s inquiries met with success.

‘At length, about the year 1724, M. Gosmond, a Frenchman, was recommended to his Grace as well qualified to answer his Grace’s expectations; and indeed the specimens, which are here collected, place his talents as an artist in a respectable point of view. They possess no inconsiderable share of breadth and simplicity of style, and have the further recommendation of faithfulness.

‘The Duke, as was natural for a liberal man, evinced his satisfaction by many offices of generosity. But these unfortunately met with no grateful return: perhaps they were even the very cause of ingratitude. For Mr. Gosmond, conceiving that he had so strong a hold of his Patron’s good opinion as to establish himself in the family, relaxed in his attention, and by degrees entered into dissipation. The work now went on slowly, and objects of expense continued to increase on him. His calls on the Duke, therefore, were more frequent, while his claims for patronage were diminishing; and thus every day forfeiting the esteem of his noble employer, the Duke was under the necessity of declaring to him, when 99 plates were finished, that he had already paid considerably more than the stipulated sum for the whole work; and, with the hope of obliging him to be more attentive, refused to answer any further demands till the work should proceed less negligently.

‘ Meeting with this unexpected refusal, and fearing the impatience of his creditors, M. Gosmond secretly left the kingdom, and carried many of the plates with him. What became of him, after his return to the Continent, is uncertain: enquiries were made, but they proved ineffectual. Probably as no work, bearing his name, has appeared, he died soon after his return to his native country.

‘ From this unlucky accident the Duke was frustrated in his purpose; nor was he enabled to make up a few sets for his friends of what even were done. For, either impressions from several of the plates were not taken, or, if they were, they had been carried away by M. Gosmond. It does not appear what the number of plates left in the possession of the Duke amounted to. The Rev. C. M. Cracherode, whose taste and munificence are well known, could never obtain, though he made it an object, more than 101. But the scarcity of these plates may be collected from the following anecdote in Mr. West’s Catalogue of Books: n^o 2790. ‘ The Duke of Devonshire’s Cabinet of Gems, by Gosmond, 39 Plates, being all that were engraved. M. Gosmond, a Frenchman, was employed by the old Duke of Devonshire to engrave his cabinet of gems, but when he had gone through the few here collected, he ran away, leaving some plates behind, and carrying the rest with him. What plates came into the Duke’s hands, he favoured me with proofs from: another parcel was purchased in France by the Hon. B. Bathurst, and presented to me by him. A. D. 1730.’

The numbers at the end of the description, refer to a catalogue in the Duke of Devonshire’s library.

LIST OF THE PLATES, IN THE ORDER IN WHICH THEY APPEAR IN THE
COPY AT ALTHORP.

1. Priamus. *Ætionis Opus*. Corniol. incisum. An intaglio Cornelian. 42.
2. Jupiter Ammon. (Cornelian.) 49.
3. Jupiter Serapis. (Cornelian.) 47.
4. Apollo, by Thesmos. 96.
5. Perseus. 87.
6. Pyrrhus. 79.
7. Head of a Warrior. 75
8. Mercury. 54.
9. Hercules. 97.
10. The Same. (Beryl.) 1.

11. Iole. (Cornelian.) 40.
12. Psyche. 98.
13. The Same. (Garnet.) 21.
14. Medusa. 81.
15. Perseus. (Onyx.) 11.
16. Ceres. 88.
17. Medusa. (Amethyst.) 43.
18. Silenus. 62.
19. Ariadne. (Cornelian.) 23.
20. Priest of Pan. 94.
21. Socrates, by Agathemeros, an intaglio, vide Stosch, n° 4. (Cornelian.) 36.
22. Unknown Head. (Beryl.) 9.
23. Sappho. (White Cornelian.) 24.
24. Laocoon. (Sardonyx.) 18.
25. Ptolemy Dionusos. (Hyacinth.) 37.
26. Ptolemy Neoterus. (Sapphire.) 2.
27. Triptolemus. 90.
28. Scipio Africanus. 83.
29. Ptolemy the Great. (Onyx.) 39.
30. Cleopatra. 72.
31. Augustus. 69.
32. The same. 68.
33. Mæcenus. (Cornelian.) 7.
34. Tiberius. (Beryl.) 31.
35. Antonia, Wife of Drusus. (Onyx.) 48.
36. Claudius. (Cornelian.) 61.
37. Nero and Agrippa. (Emerald.) 33.
38. Marciana. (Nearly 5-8ths by 4-8ths inch. Cornelian.) This gem the present Duke of Devonshire lost off his finger. 10.
39. Hadrian. (Cornelian.) 58.
40. Sabina. (Agua Marina.) 45.
41. Marcus Aurelius Ant: by Æpolian. (Intaglio. Amethyst. See Stosch, n° 2.) 32.
42. Mask, by Aucteus. (Cornelian.) 34.
43. (Qu. Young Hercules?) (Hyacinth.) 60.
44. Marius. (Sapphire.) 59.
45. Cicero. (Sapphire.) 66.
46. Unknown Head. 71.
47. The Same. (Very fine.) 56.

48. The Same. (Qu. an Apollo—wreath of laurel or bay round the head.) 95.
49. The Same. (Lapis Lazuli.) 6.
50. The Same (a female) by Dioscorides ; very fine. (Topaz.) 12.
51. The Same, (a female) with necklace, ear-rings, and braided hair; beneath, an eagle, with Jove's thunder, &c. The bird has its wings stretched out, and is in the act of running. Size, 6-8ths by 5-8ths in. 56.
52. The Same. 67.
53. Mariana Russina : vide Gruteri Inscript. p. 433. n° 5. (Red Jasper.) 22.
54. Unknown Head. (Agate.) A female ; very fine. 26.
55. The Same : a female. (Agate.) 6-8ths by 4-8ths and $\frac{1}{2}$. Very fine. 6.
56. Unknown Head ; female. (Cornelian.)
57. Hercules Buphagus Anterotis Opus. Agua Marina incisum. 44.
58. Saturn. (Black Agate.) 63.
59. Venus and Capid. (Nicolo.) 50.
60. Achilles playing on the Harp, by Pamphilus : an intaglio. Vide Stosch, n° 48. (Beryl.) 20.
61. Apollo : standing resting upon his Lyre. (Agate.) 25.
62. The Same, sitting. (Hyacinth.) 62.
63. The Same, standing ; with a branch of laurel. (Onyx.) 41.
64. The Same, standing ; with his Lyre in his right hand. 85. Size of the original not added.
65. Hercules and Antæus : miserably copied. (Hyacinth.) 14.
66. Hercules reposing.
67. Iole. 46.
68. Bacchanalian. 86.
69. Bacchante. (Beryl.) 8.
70. Silenus, with a Lyre. 52.
71. Silenus, drunk, surrounded by Satyrs, &c. 74.
72. Hebe, with the Eagle. 80.
73. Ganymede. 57.
74. Scylla. (Sardonyx.) 17.
75. Unknown subject : a male sitting, a female standing, with an inverted olive branch. Exceedingly beautiful. 75.
76. Unknown subject : man and woman sitting ; the woman veiled as a vestal ; the man is delivering his sword to a third person, standing, who appears to have already received his shield. Both

man and woman, sitting, place their feet upon an ornamented circular base: an inch by $\frac{7}{8}$. 93.

77. Satyr uncovering a Nymph. 92.
78. Cupid turned Fisherman; the figure of Neptune standing, with trident, forms a sort of distance. 76.
79. Unknown Subject. Six figures; with four Corinthian pillars in the back ground. The principal figure is a female sitting; 7-8ths and half by 6-8ths and half. Very beautiful. 70.
80. A Sacrifice. (Cornelian.) 51.
81. Mithras. (Amethyst.) 27.
82. Perseus. (Beryl.) 29.
83. Diomed, by Dioscorides: an intaglio: vide Stosch, n° 29. (Cornelian.) 64.
84. Diomed, by Cnæus. (ΓΝΑΙΟΥ) Black Agate. 38.
85. Glaucus and Diomed. (Black Agate.) 5.
86. Three Warriors. 91.
87. The same Subject. (Nicolo.) No reference.
88. Diomed. Ditto.
89. Hercules, warring against the Amazons. 73.
90. Cupid, bound. (Beryl.) 35.
91. Theseus. 77.
92. Unknown Subject: man standing, looking at his helmet in his right hand. 78.
93. Unknown Subject; female standing, with vase in her hand; a base of a pillar to the right. 89.
94. Unknown Subject: man about throwing a dog with his right hand; standing, in the act of throwing it. 19.
95. A Gladiator, by Cæcas. (Intaglio: see Stosch, n° 21.) 65.
96. Unknown Subject: youth blowing a conch. 99.
97. Female, sitting on a sea-horse: very beautiful. 84.
98. Bull drinking. 15.
99. Bull (Beryl.) 4.

A note of Lord Spencer's says, that Nos. 9, 19, 24, 26, 28, 31, 34, 36, 44, 45, 46, 47, 49, 52, 71, 76, 77, 78, 86, and 89, are wanting in Lord Besborough's copy of this work.

Nos. 1 and 57 are the only engravings to which a printed inscription belongs. Upon the whole, while one regrets the feebleness, and apparent infidelity, of these engravings—executed in a sort of

scratchy, line manner—one cannot but indulge a hope that his present Grace the Duke of Devonshire may avail himself of the superior skill and integrity of *living artists*, in making these GEMS public, in a manner worthy of the exquisite collection to which they belong, and of which they only form a portion.

It is supposed that there are only *four* copies of this work extant; namely, the one in the collection of the Duke of Devonshire, the second in that of the late Mr. Cracherode (now in the British Museum, and containing 101 plates), the third in the Earl of Besborough's collection, and the present—which is bound in dark red morocco.

DIVES PRAGMATICUS. *Imprinted at London in Aldersgate strete, by Alexander Lacy, dwelling beside the Wall. The .xx.v. of Aprell. 1563. Quarto.*

This very curious and amusing little poetical volume is considered to be unique. The title, at full length, is given below.* The author is RALPH NEWBERY; but his name appears to have escaped Ritson. The title-page is succeeded by a poetical 'preface' of three pages, in which an address is made to every class and occupation of men: to

‘ Al occupations, now vnder the Sunne,’

beginning with the Pope, and ending with

‘ Al maisters of Musicke, and Iuglers stout,
Al Players and Minstrelles, and the ruffling rout.’†

* ‘ A booke in English metre, of the great marchaunt man called *Dives Pragmaticus*, very preaty for children to rede: whereby they may the better, and more readyer, rede and wryte wares and Implementes, in this world containyd. *Deut.* 23. *Levit.* 19. When thou sellest aught vnto thy neighbour, or byest any thing of him: deceaue not, nor opresse him &c!’ A small wood-cut of a man leading a child, with the word PRO on one side, and IO. on the other, is below. Then the imprint—as above given.

† The burden of the song, in this metre, begins thus:

Al Brewers, Bakers, Butchers and Cookes
Al Printers, Stacioners, and sellers of bookes
Al Poulters, and Pedders, that ryde day and nyght
Al Farmours, and owners, that in Money delyght.
Al Poticaries, Grocers, to me wyll inclyne;
Al Tapsters, Vintners that selleth good wyne:

At the end we read : ‘ And thus endeth the declaration, of the great Marchaunt of the world ; called Diues Pragmaticus.’ ‘ Here foloweth the booke, and his callyng of people to sale of his marchaundyse : with a rehearsall of part of his wares by name.’ The poem then immediately follows, on the reverse, in the ensuing strain :

What lacke ye sir, what seke you, what wyll
Come hether to me, looke what you can spye : you bye ?
I haue to sell of all thynges vnder the Skye
What lacke you my masters ? Come hether to me.

I haue to sell bookes, for men of Deuyne,
And bookes of all lawes, most pleasaunt and fyne :
Of al Artes and Storyes, as men wyll enclyne,
What lacke you Gentylnen ? Come hether to me.

I haue inke, paper, and pennes, to lode with a barge,
Inke hornes, and pennours, fine small and large :
Primers and a b ces, and bookes of small charge,
What lacke you Scollers ? Come hether to me.

&c. &c. &c.

Al Haberdashers, Pedlers, and makers of pinnes,
Al true Hostellers, and Keepers of Innes.
Al Websters, Weauers, Sheremen and Fullers,
Al Carders, Spinners, and sheepeskin pullers :
Al Dyers, Drapers, and Mercers lykewyse,
Al Sylkemen, and Semesters, that I can deuys
Al Blackesmithes, Bladesmithes, and Glouers certaine.
Al Bag makers, Pursers, and turners of tops,
Al women hosiers, and makers of slops :
Al Coller makers, Ropers, and Turners of dyshes,
Al makers of Nets, and catchers of Fyshes.
Al Pewterers, Tynkers, Glasiers, and Plummers,
Al Lawyers, Proctours, Scriueners, and Sumners :
Al Grauers, Caruers, and Paincters of clothes,
Al Dice makers, Carde players, and swearers of othes.
Al Armourers, Furbushers, and Cutlers also,
Al Costard mongers, that by the way go.

&c. &c. &c.

There are about as many more designations of trades, professions, &c. in the same metre.

I haue fine gownes, clokes, iackets, and coates,
 Fyne iurkins, dublets, and hosen without moates :
 Fyne daggers, and knyues, bags, purses for grotes,
 What lacke you my friend ? come hether to me.

I haue fine peticotes, kyrtels and cassocks,
 West cotes, safegardes, vardyngales and frocks :
 Fyne muflers, and rayles, fine shyrtes and smocks,
 What lacke you gentylwoman ? come hether to me.

I haue partlets, fillets, fruntlets and sleues,
 Fyne napkyns, pastclóthes, and gibbets for theues :
 Sylke baskets, fine maundes, and preaty Bee heeues,
 What by you good woman ? Come hether to me.

&c. &c. &c.

I haue ladels, Scummers, Aundyrans and spits,
 Drippyng pannes, pot hookes, ould Cats and Kits ;
 And preaty fine dogs, without fleas or nits,
 What lack you my friend ? come hether to me.

I haue fier pannes, fier forks, tongs, treuets and trammels
 Rost yrons, flesh hookes, and buckets for welles :
 Troughes, trayes, flaskets, mortars and pestels,
 What lack you good mother ? come hether to me.

&c. &c. &c.

But there must be some limits to quotation ; and yet perhaps the most interesting stanzas are behind. On the recto of B 4, in fours, the last stanza runs thus :

Honest myrth in measure, is a pleasaunt thyng,
 To wryte and to rede well, be gyftes of learnyng :
 Remember this well, all you that be young,
 Exercise vertue, and rule well your tounge.

FINIS. (q) Thomas Newbery.

A rude wood-cut, from the Dance of Death, of a nun seized by the King of Terrors, is immediately below. The reverse is blank. This extraordinary little volume was purchased at the sale of the Duke of Roxburghe's Library (see *Bibl. Roxburgh.* no. 3312.) for £30. It is bound in russia, with the Duke's crest on the exterior.

DONNE'S 'POEMS. With Elegies, &c. *London.*
1633. Quarto.

This volume is rather common than otherwise ; but the copy of it, now under description, was not obtained under the sum of £4..14..6.—from Mr. Payne—owing to the *portraits* with which it is ornamented. There are—1. *The author*, by Marshall — among the prettiest specimens of his burin ; the head is in stipling, the drapery in line : a remarkably fine impression. 2. *The author* in his shroud, by Droeshout—a frightfully whimsical performance, but not very unlike the portrait of Henry IV. of France.* 3. *Sir Henry Wotton*, by Lombart. 4. *Countess of Bedford*, after Pass : (very poor.) 5. *Prince Henry*, by Hole : good impression. 6. *Shakspeare*, with a wreath in his left hand. Eight verses below : evidently a reversed copy, in small, of the portrait prefixed to the folio edition of 1623. 7. *The Author*, by Lombart—common, but a fine head, and beautifully engraved. This desirable copy is bound in blue moroco.

THE DOVE : or Passages of Cosmography. By
RICHARD ZOVCHE Ciuillian, of New Colledge
in Oxford. Sicut Columbæ. *London ; Printed
for George Norton, and are to be sould at his
shop vnder the blacke Bell, neere Temple-barre.*
1613. Duodecimo.

We have here one of the scarcest little volumes in the whole compass of English poetry. It was among the earlier books of the library, obtained by the late Earl Spencer in the purchase of Dr. George's collection. Mr. Perry had a copy ; and Mr. Heber has a third, lately

* There is an exceedingly rare print of Henri IV., also in his defunct state, entitled ' *Le Portraict du Dufunct Roy Henry le Grand IIII. du nom Roy de France et de Navarre en Son Liet de Deuil*, 'engraved by Petrus Firens, 1610. The royal body is lying in state, with lighted tapers, &c.—but the fore-shortening is perfectly extravagant and ridiculous, and the monarch's eyes are wide open, fixed upon the spectator. The engraving itself is beautiful. A copy is in this library ; attached to an inlaid copy, in quarto, of a treatise entitled ' *Lettre d'un Gentil-homme a un sien amy*, &c. *A Paris*, 1610,' followed by three other treatises of the same date—relating to the death of Henry. This slender but very precious volume (in elegant blue morocco binding) was purchased of Mr. R. Triphook for the considerable sum of 10*l.* 10*s.*

purchased of Messrs. Payne and Foss. A fourth is in the Bodleian library. The contents of it by no means render the rarity of the volume its chief attraction. There is a good deal of very pleasing and very melodious poetry; and the '*Dove*'—the prototype of the *Child Harold*—goes wandering from country to country, describing the properties of the *soil*, the manners of the people, and the characters of the government of those places where she visits. The stanza is uniformly composed of six verses. A dedication, by the author, 'to the Trvely Noble, and worthily honoured, Edward Lord Zouche, St. Maur and Cantelupe, of his Maiesties Priiue-Councell,' follows the title-page. Then some Latin verses by Tho. Lake—and Joan : Harris, N. C : followed by Richard Yong's poetical address to his 'dearely affectionate friend Mr. Richard Zovche'—which concludes thus :

Ingenious ZOVCHE, liue thy Verses long,
Fly faire, and far thy Doue, with her smooth song :
Of thy all-Noble name for Armes long knowne,
These Lettered times haue thee design'd their owne.

We have, next, the following tender poetical address to the author, by 'Nic. Stoughton' of the Inner Temple.

Behold, a miracle, a singing Doue,
Which sweetly sings, yet sings not sweets of Loue.
Each studie be her Doue-house, and each breast,
Which harbours studious thoughts, her gentle neast.

Some Latin verses, by Car. Herbert. N. C. are beneath. The opening of the poem, which is solemn, sweet, and yet somewhat whimsical, shews the religious feelings of the author :

Take wing my Muse, and like that silver Dove
Which o'er the world new bath'd, did hov'ring fly
The low-cought Seas, and high-plac't Land aboue,
Discerne with faithfull, though with fearefull eye,
That what both Land and Sea resounding ring
We may to this All-makers prayses sing.

He who directs the Sparrowes tender flight,
And sees him safely reach the hurtlesse ground,
Guide thee in all thy PASSAGES aright,
And grant thy course be sure, thy resting sound
From Mount of Olives, as from Hill of Bayes,
Blest with the branch of Peace though not of Praise.

And you whose Care our Floating house yet saues
 From sinking in the Deluge of Despayre,
 Whilst with poore feather'd oares she passe the waues
 Of this all-vulgar-breath'd, storme-threatening Ayre :
 Deare LORED vouchsafe with patient looke t'attend
 Her flights both trembling rise, and humble end.

The description of *Venice* is rather poetical.

Bath'd in the Adriatiques farther waue,
 As some faire Sea-nymph, famous *Venice* sits,
 Whom all the prayse which fiction freely gaue
 To Sea-borne Venus, farre more truely fits
 Earths richest Jewell, Beauties brightest starre,
 Mother of Loue, Loue of the God of Warre. *Sign. C 8.*

Speaking of the *Rhine* and *Necker*, he breaks forth :

Now stay you gentle streames, and let that ayre
 Which sweetens your pure waues, refresh my Muse,
 Ne'er may my silence passing by that Paire,
 Which make Earth happy, courteous Heav'n abuse.
 What Loue-taught Turtles onely best expresse,
 Lesse may my Doue adorne, admire no lesse. *Sign. D 2.*

A little farther—we have lines more generally interesting to Englishmen :

Belge's faire Daughters midst these floods remaine.
 Of which with low obeysance some doe bowe,
 Bearing vp *Isabel** th' *Infanta's* traine,
 For whose deare Loue oblig'd in Nuptiall vowe,
 Her coosen *Austrich* from the Church estrang'd,
 His scarlet Bonnet for steele Beauer chang'd.

The rest to Faiths allegiance firme adhere,
 Freed by the Christian Faiths Defendres ayde,
 Her Champions hauing them secur'd from feare,
 And Superstitions strong encroaching staid :
 All vertuous Captaines, most praise-worthy all,
 Braue *Norris*, *Sydney*, *Vere*, and *Vuedall*.

And may not Enuy here my Loue debarre,
 Or *Zouches* name be in my name deprest,

* The Infanta Isabella, married to Albert Archduke of Austria, who became Governor of the Low Countries, and commanded the Spanish Army there ; having quitted his Cardinal's Hat.

Both* you who yet attend the charge of Warre,
 And† you whose happy Soules in Peace doe rest,
 Deare, Loue-deseruing Brothers, ought to be,
 By them remembred, not forgot by mee. *Sign. D 3.*

The author thus speaks of the premature and bitterly-lamented death of Prince Henry :

Too soone our IVLIAN-STARRE, late Prince of Light,
 The sparkling lustre of whose vertuous ray
 To Brittain hearts content with shortest night,
 Promis'd the comfort of eternall day :
 Too soone expir'd, ô worthy long to proue
 The World's great Wonder, & his Countries Loue.

Yet like those glistring Emblems neare the Pole,
 Still about Earth's Horizon eleuate.
 May our Heroicke Princes name controule
 The starry orders of this well-rul'd State.
 And Brittaines Chariot as the Northern Wayne,
 With great *Arcturus* ioyne her CHARLEMAIGNE.
Sign. E 1-2.

The following is the concluding stanza :

As that true Ensigne of th' Almightyes Loue,
 Liuely displayed in the Cloudy Skye,
 The gazers eye astonished doth moue
 To wonder at such strange varietie.
 Rain-bow-resembling London, England's Blisse
 The Heau'ns great Mercy, and Earth's Manuell is.

A prosaic epistle to the reader, sufficiently quaint and dry, concludes the performance. The signatures run A 4, B to E, inclusively, in eights. The present copy is in the most genuine and desirable condition. In red calf, with gilt leaves.

In the new edition of the *Athen. Oxon.* there are copious extracts from this volume, by Mr. Bliss, the editor,—from the persuasion that 'few will have an opportunity of inspecting the original.'

* *William and Allan Zouche*

† *Henry and Francis Zouche.*

OF EUYLL TONGES. *Enprynted at London without Tempel barre In saynt Clementys parysshe by me Julyā Notary dwellynge at the sygne of the Thre Kynges. Quarto.*

Our typographical Antiquaries appear to have been entirely ignorant of this rare piece. The above title, in lower case black letter, is within a border, over three wood-cut figures, very common in books of this period, and similar, in size and character, to what may be seen in vol. ii. p. 534, of the recent edition of the *Typographical Antiquities*. On the reverse of the title, the poem, in seven-line stanzas, begins thus :

With pite moued to my payn I dyd me dres
 To shew y^e peple what do thē most greuās
 I say yl tōges ful of bytter cruelnes
 In this world ther may be no gretter penās
 They be y^e clappers of sorow y^e skorges of vĕgās
 These preuy morderers these cōbero⁹ hel wedes.
 Because of grete myscheef & distroyers of gode dedys.
 &c. &c. &c.

These lines are sufficiently harsh and repulsive ; but the opening of the vith stanza tells us that

Some theues escapen — many trew men be hanged
 It is dayly syn in this worlde rounde
 Faythful people by yl tonges be condempned
 That to vntrouth theyr dedys neuer dyde sounde.
 &c. &c. &c.

In the whole, 4 leaves : each page having a border. The imprint (as above given) is on the recto of the last leaf. On the reverse is Notary's enlarged device ; containing what appears as the second of my fac-similes (in the *Typog. Antiq.* vol ii.), with the accompaniment of birds and trees, &c. This copy is in a remarkably sound state of preservation ; being bound in old calf, with a border of gold on the sides.

**THE FATHER'S REVENGE, &c. By FREDERIC
EARL OF CARLISLE. *London. Bulmer. 1800.*
Quarto.**

This is really a lovely volume. It is a present from the noble author to his Lordship, 'as begging it to be understood strictly to confine its pretension to a place in his Lordship's library, to the specimen it affords of superior printing and engraving.' Such are the words of the noble author in a letter inserted immediately after the title-page. All the quarto copies, like this, wherever found, were presents. They are adorned with ENGRAVINGS which do not belong to the octavo impressions; and these engravings, executed in the stipling manner, afford the best specimens with which I am acquainted, of the nature and power of that particular line of art in producing the effect here seen. Such effect is quite perfect. The plates in this volume are indeed sweetly tender and striking. They exhibit too some of the best specimens of Westall's pencil. Mr. Bulmer has neglected nothing to make his department worthy of every thing about the volume. Whether we consider the work, or its embellishments, we may fairly add, that time and money, so devoted, are wisely and substantially devoted. This choice copy is beautifully bound in blue morocco.

**FROISSART & MONSTRELET, THE CHRONICLES OF.
*Printed at Hafod. 1805-9. Folio, 8 vols.***

Translated by the late Thomas Johnes, M. P., and printed at his own press at Hafod, in S. Wales. A beautiful set, upon LARGE PAPER, of a folio form, with a duplicate set of the plates coloured; and bound with great elegance and propriety, by Hering, in russia. Such a copy has been sold for £150. There were only twenty-five, in this form.

**GENEALOGIE OF THE KINGES OF ENGLAND. *Printed
by Gylles Godet. 1560. Folio.***

I consider this publication as one of the greatest curiosities in the early history of the BRITISH PRESS. It was obtained by his Lordship from Mr. T. Sharp, of Coventry, (a gentleman much given to researches connected with ancient art and literature) in the shape of a ROLL—upwards of *forty feet long*: and it was originally made to *turn round*, by means of a wire, within a box, in order that each part might

be separately and carefully seen—as is adopted in the exhibition of play-things to children. It now assumes the more dignified and appropriate form of a folio volume. But the work is in itself rather ‘a marvel.’ It contains brief notices of all our Kings, fabulous and real, from the time of BRUTE to that of *Elizabeth*; but it begins with ‘Noe,’ running down to Eneas and Sylvius (in the whole, 13 subjects), before it reaches Brute: and *every* subject, throughout the whole, is illustrated by a wood-cut half-length portrait of the character mentioned. Each portrait is about six inches in height; and, for the credit of the artist, it must be allowed that these cuts are spiritedly, and some of them ably, designed. The engravings are perhaps a little too coarse; but it is a question worth pursuing, not only *who* was the artist, or artists, but for what an extraordinary sum such a very elaborate performance must have been executed? It is wholly unlike any thing and every thing else which I have seen in the annals of press-work; and in all probability was intended for an ornament to hang round a room, or along a gallery.

I proceed to more essential particulars. The publication commences with an address ‘TO THE READER,’ (by Godet) in 29 lines: in which he tells us, ‘if by chaunce we finde any thyng herein fautyē, or not agreeing with some other cronicles, [we are to] vnderstand that the diuersities of the cronicles of our realme, be so great, (especially in thiges lōg past) that it is very difficult to make a certaine and true report therof, Not with standig he has used the helpe of the best Cronicles that have wryttē thereof, and gone so neare to the truth, as to him semed possyble, and has also set forth the pourtraiture of their personages, with their true armes: * also briefly their gestes, and deedes with the yeares of their raygnes and places of their burials, according as he had fōūd mentiō thereof: Beesechyng the [reader] to accept his good wyll, and to receyue thys his laboure in good part: which if he does, it shal not only be the accomplishyng of his request, but also shal ēcourage him hereafter, to vse his little talent, farther. Farewel.’ I believe nothing ‘farther’ is known of the ‘little talent’ of Godet; at which the lovers of black letter lore have reason to weep grievously. The preceding address is printed in a large, lower-case gothic type; evidently worn. The ‘exposition of Noe,’ Cham, Mesraim, &c. follow: each subject having from 10 to 14 lines, in prose, beneath.

* I forgot before to state, that, above the portraits, are the banners and arms of the several kings; supported by a rampant lion; but with Athelstan, the regular coat armour, in a shield, commences.

The xivth subject, as before intimated, is Brute, who cuts a grand figure, with his drawn sword in his right hand. By the side of him is a wood-cut of 'The foundation of the cytie of London. In the subjoined description we gather the date (1560) of the publication. Then follow a line of Kings; of which only Tom Hearne, and sundry other credulous antiquaries, even of the present day, could possibly have any acquaintance.

After King 'Leir,' we have 'Queen Cordeille,' and others: and in a printed note, at bottom, are requested to 'Looke for Reynold Conedags sonne in the great Englishe cronicle;' but of 'Riueall,' another son of Conedag, we learn that in 'this kinges dayes was a great tempest, so that the flyes dyd assaile him by the space of three dayes, and so enuenimed him, that he dyed therwith: also in his dayes it rained blood three dayes, which caused great death amonge the people.' At the end of the account of 'Dunwallon'—the vith following king—who 'was the first king of this land that was crowned with gold: as some cronyclers saye'—and who 'founded S. Paules Church in London, in the which church after he had raigned xl yeares he was buried'—we read the following imprint:

**Imprinted at London by
Gyles Godet dwellinge
in Blacke Friers.**

A race of almost unheard of Kings (save by the above mentioned antiquaries) then follows; ending with Cadwallader. Below the preceding kings, 'Cadwallō and Edwy,' is the second imprint, thus:

**Imprinted ad London by Gyles
Godet dwellinge in Blacke Frieres.**

Next succeeds, in 13 lines, the following—printed in the same type as the address to the reader. '*Here endeth the raignes of the Britaines, from the time of Brute to Cadwallader, and then this realme being in great misery, the English Saxons invaded it, and so raigned untill the comming in of willyam Conquerour.*' This new series begins with Athelstan and Egbert, concluding with Harold. Then again, in a similar large lower-case letter: '*Here endeth the raignes of the Saxon Kinges: & begineth the raigne of willyam Cōquerour, who slewe the last of the Saxons ligne, & conquered the land: and from whom to our Souveraine lady the Queenes maiestie that now is, whom god prosper. Amen.*' With

the introduction of the Conqueror, a species of inspiration possessed the author : in other words, prose is abandoned for—what the author thought—*poetry*. From William I. to Elizabeth, each king is dispatched with two eight-lined stanzas of hobbling poetry. The reader shall judge for himself.

EDWARD THE V.

Edward his sonne next king was he
 In the year after Christes incarnation
 A thousand four hundred four score and thre
 This king came neuer to his coronation
 For the duke of Glocester without compassion
 Called Richard his vnkle and Protectour
 Caused him and his brother in cruell fashion
 Secretely to be murdered in London tower

But the manner how these princes were dead
 Some say they were buried quick : and some tell
 That they were smothered vnder a fether bed
 Some say they were drowned in a vessell
 But when they came vnto the tower to dwell
 They were neuer after seene with mannes eye
 Thre moneths this king raigned mē know well
 But God knoweth where his body doth lye.

Yet, in spite of his imbecility, Godet must be doubtless enrolled among the British poets in the forthcoming enlarged edition (by Mr. Haslewood) of the *Bibliographia Poetica* of Ritson. The countenance of *Richard III.*, immediately following, is really not divested of the expression of those cunning and ferocious traits of character attributed to that monarch. I question if any Grangerite possesses this print. We go on regularly till we reach *Philip* and *Mary*, who stand facing each other, each with a hand upon a globe. The royal arms above, between them, makes a conspicuous figure ; and it is worth observing that the countenance of *Philip*, though in profile, exactly accords with the usually received portraits of him. The same may be almost said of that of *Mary*. Below the latter we read,

HERE DOOTH OF
 QVEENE ELIZABETH
 BEGINNE THE PRO
 SPEROVS RAIGNE.

WICH GOD VNTO
HIS GLORYE AND :

HER COMFORT LO
NG MAINTAYNE :

The portrait of Elizabeth follows—apparently a very faithful likeness. Both the form of letter and of the verse is now altered ; and five stanzas (in the small roman type) are devoted to her Majesty. Of these, perhaps the last is the most favourable specimen :

Not any language, there is vsde, within Europa land,
But that her highnesse speakes the same, or doth it vnderstand
Within her time the copper coyne, of mettalls base and grose,
Into fine siluer and fine golde, her highnesse did dispose.
So that no Prince there restes alive, what euer as they are,
That with her stampe for puritie may seeme for to compare.
God blesse her with his holy hande, her highnesse Christ maintaine,
King Nestors yeares ifte be his will, long ouer vs to raigne.

Such is the description of this rare and curious chronicle ; which, as far as I have had opportunities of searching, seems to have been wholly unknown to bibliographers ; yet the present copy (unluckily coloured throughout) happens not to be unique ; for within a twelve-month of its acquisition, the choice cabinet of Mr. Grenville was enriched with a fine, fair copy, in a folio form. The present is appropriately bound in russia, by C. Lewis.

**A GENEALOGICAL HISTORY OF THE EARLDOM OF
SUTHERLAND**, from its origin to the year 1630 ;
written by Sir Robert Gordon of Gordonstoun,
Baronet. With a Continuation to the Year 1651.
Published from the Original Manuscript. *Edin-
burgh, Printed by George Ramsay and Co.*
1813. Folio.

This magnificent volume, struck off upon LARGE PAPER, in imperial folio, (of which the copies were only printed for private distribution) is the gift of the present *Marchioness of Stafford* to the Althorp Library. Her Ladyship is *Countess of Sutherland* in her own right, and this volume was published under her auspices and “ proper costs and

charges." A fine bold portrait of "John Earl of Sutherland, 1669, from an original picture at Dunrobin Castle," faces the title-page. A vignette of the castle of Dunrobin, from the pencil of the noble patroness, graces the title-page. The "Armorial Bearings of the Earls of Sutherland, 1639," is the only remaining engraved ornament. The paper, printing, and style 'of getting up,' are worthy of the intrinsic value of the volume. Such works are sometimes not only highly curious and interesting, but are absolutely necessary to the historian and antiquary, for the satisfactory completion of their historical labours. In the volume before us, we have materials which equally appertain to English and to Scottish history.* This copy is handsomely bound in Russia by Hering.

GERARD'S HERBAL ; by Johnson. 1636. Folio.

A very fine copy, upon LARGE PAPER, bound in two volumes in green morocco. I introduce this book in order to recommend the fine and pleasing portrait of OLD GERARD (of which this copy exhibits a fine impression) in the frontispiece : engraved by John Payne : and further, to notice the very interesting prefix by "George Baker one of her Majesties chiefe Chirurgions in ordinarie, and M[aster] of the Chirurgions of the Citie of London"—one of those critics, whose commendations grace the edition. Baker is here no mean authority—in regard to the talents of Gerard. He knew him well, and, as a professional man, his praise was worth obtaining. Of this author, he says, "he was never content with the knowledge of those simples which grow in those [foreign] parts, but upon his proper costs and charges hath had out of all those parts of the world, all the rare simples which by any means he could attain unto, not only to have them *brought*, but hath procured by his excellent knowledge to have them *GROWING IN HIS GARDEN*,† which as the time of the yeare doth serve may be seene : for there you shall see all manner of strange trees, herbs, roots, plants, floures, and other such *rare things*, that it would make a man wonder, how one, of his degree, not having the purse of a number, could ever

* At page 249, it is said, that "though king Henry the Eight was one of the goodliest persons of his tyme, yet he left by his six wyffs thrie children only." The author's opinion of Buchanan, in regard to his leaning towards the Earl of Murray, is undisguisedly and freely expressed at page 142. But we look in vain for any interesting, private accounts of MARY herself. At page 139, Holinshed appears to be consulted.

† This garden was where Bunhill Row, Moorfields, now is. His address to the Reader is dated from his house "in Holborn, within the suburbs of London ; 1st. Dec. 1597."

accomplish the same. I protest upon my conscience, I do not think for the knowledge of plants that he is inferior to any : for I once did see him tried with one of the best strangers that ever came into England, and was accounted in Paris the only man, being recommended unto me by that famous man *Master Amb. Pareus* ; and he being here was desirous to goe abroad with some of our Herbarists, for the which I was the meane to bring them together, and one whole day we spent herein, searching the rarest Simples : but when it came to the trial, my Frenchman did not know *one* to his *four*e."

It seems that the study of Botany was not patronised by the *Great*—however popular, or otherwise, it might have been with the public. Baker concludes his preface thus—"and yet I doubt whether he [GERARD] shall taste of the liberalitie of either Prince, Duke, Earle, Bishop, or publique estate. Let a man excell neuer so much in excellent knowledge, neuertheless many times he is not so much regarded as a Jester, a Boaster, a Quacksaluer, or Mountebanke : for such kinde of men can flatter, dissemble, make of trifles great matters, in praising of this rare secret, or that excellent spirit, or this Elixir or Quintessence ; which, when it shall come to the triall, nothing shall be found but boasting words." This was rather bold language for "one of her Majesties chiefe Chirurgions, in ordinarie." I know not why it is—but, though no "herbarist,"—I love to linger over the pages of OLD GERARD, who writes as pleasantly, and as gossipingly, as Master Richard Burton upon Melancholy. Speaking of the "*Tree Night Shade*," p. 361 : he calls it "a rare and pleasant plant"—"which groweth not wild in these cold regions ; but (adds he) we have them in our gardens, rather for pleasure than for profit—or any good quality as yet known. It is kept in pots and tubs, in houses during the extremitie of Winter, and is set abroad in the garden in March or Aprill, because it cannot endure the coldness of our Climate."

SUCCINCT GENEALOGIES of Noble and Ancient Houses, &c. By ROBERT HALSTEAD. London, 1685. Folio.

The excessive rarity of this volume is well known to collectors. It is the scarcest of all works upon noble genealogies, and is supposed to have been limited in its impression, to a very few copies ; probably to not more than *twenty-five*. The "*Noble and Ancient Houses*" herein described, are as follow :—premising, that each house has a whole and a

half title-page. 1. *Alno de Alneto*, two plates, with an half title. 2. *Broc of Shephale*, two plates. 3. *Latimer of Duntish*, two plates. 4. *Drayton of Drayton*, two plates, a third with letter press. 5. *Mauduit of Werminster*, three plates. 6. *Greene of Drayton*, three plates, the rest with letter-press. 7. *Veres of Addington*, three plates; the rest with the letter-press. 8. *Fitz Lewis of Westhornedon*, two plates. 9. *Howard of Effingham*, one large folding plate. 10. *Mordaunt of Turvey*, four plates. After page 697, are nine copper plates of the collateral branches of the house of Mordaunt, preceded by a title and brief account, in the way of avant-propos. I had forgotten to observe that a Dedication* and Preface follow the first general title.

The copy under description, is a very remarkably sound and desirable one, and bound in old calf, with a broad gilt border on the sides. In the fly leaf is the following old ms. entry. 'In 2d. Tome of the Oxford Catalogue of MSS. p. 196, amongst those of H. E. of Peterborough MSS. folio 6333, no. 8. "A large MS. being a Manuscript of the Deeds relating to P. Alno, Vere, Mordaunt and others, being the first draught of a most fair printed book of the family of the Rt. Hon^{ble}. the E. of Peterborough, which his Lordship caused to be collected and printed with the pedigrees, seales, arms, and other embellishments appertaining to that antient noble family, in copper plates, whereof his Lordship caused only about TWENTY to be printed for the use of his Lordship and his Noble Relations." This is in a very large hand, not unlike that of the late George Mason. In all probability that very MS. or "first draught," is at this moment in his Lordship's collection; standing by the side of the printed book.

The late GENERAL MORDAUNT bequeathed his Lordship a folio MS. upon vellum, richly emblazoned with the arms, which had been engraved by Halstead, and in a hand-writing of the latter end of the XVIIth. century. At the top of the title is the following very neatly written memorandum. "This book was given by y^e Right Hon. the Lady Elizabeth Germaine to Anna Maria Poyntz wife to the Right Hon^{ble}. Stephen Poyntz Esq. and Daughter to the Hon^{ble}. Brigadeir Lewis Mordaunt third brother to the late Earl of Peterborow, and by Her to her dear Brother Charles Mordaunt Esq. May 20th. 1720." In this MS. the title mentions 'Le Strange of Ampton,' which is not in the printed work.

* To the Earl of Peterborow, Lord Mordaunt, then Lord Lieutenant of the County of Northampton, &c. Halstead begins his dedication in the following quaint manner: "The love and protection your Lordship has ever shown to Letters and Antiquity, has long since demanded some return from the melancholy porers upon wax and parchment."

guinea each. The present work is among the costliest in this Library, and is bound in russia, with gilt leaves.

LISTER'S CONCHOLOGY. 1685. Small Folio.

This copy is precious in many respects. On the first fly-leaf, we read the following memorandum, or autograph:—‘*For the right honourable my Lord Marlborough by his most humble Servant M. Lister.*’ On the second fly-leaf we observe, with something like pretensions to caligraphy (of which the preceding is wholly destitute), the following memorandum: “*Humphrey Fyshe. This book was given me by Her Grace the Dutchess of Marlborough, Dec. 1720 ;*” and so pleased was ‘*Humphrey Fyshe*’ with the donation, that he inscribed his name again in the engraved title page of the work: but with less attention (which was incorrect) to caligraphical execution. The work itself, or rather, perhaps, this copy of it, presents a beautiful specimen of art; each plate being engraved upon French paper of thin and most delicate texture. What is singular, it should seem that the sisters, SUSANNA and ANN, painted the subjects for ‘the amusement of their leisure hours’* and that the plates were engraved at the expense of the brother: a spirited and praise worthy effort! The cabinet of the ‘illustrious D. William C.’ of the Middle Temple, appears to have supplied the chief materials of the work. The present copy, sumptuously bound in yellow morocco by Hering, cannot be exceeded for size and condition.

MUSEUM WORSLEYANUM.† London. 1794-1802. Folio, 2 vols.

There is an engraved title-page to this costly, distinguished, and exceedingly scarce and high-priced work. Some account of the expense

* The *General Biographical Dictionary*, (Edit. Chalmers, vol. xx. p. 324.) says that this work contains “very accurate figures of all the shells known at the time, amounting to upwards of a thousand.” The last plate is numbered 1057. Many of the plates contain two or more subjects. The title page says, “*Susanna et Anna Lister Figuras pin.*” In the authority just quoted, these are called the author’s daughters. In the dedication which follows, these paintings are called “*ludentis otij Tabulas.*” One is almost at a loss to mention a parallel case of thus “amusing one’s leisure hours.”

† ‘Or a Collection of Antique Basso Relievos Bustos Statues and Gems with Views of Places in the Levant taken on the Spot in the Years MDCCLXXXV. VI. and VII. ‘*Docti rationem artis intelligunt, indocti voluptatem.*’ Quin. lib. IX. 4.”

and nature of it may be seen in the *Bibliomania*, p. 712. My present object, is a description of the pages themselves. The editor was the late Right Hon. Sir Richard Worsley, Bart. M. P.; whose portrait, in a stippled small oval form, faces the title-page. An *Introduction* (in English and Italian) of seven pages, follows. Then a list of the *Plates of the Marbles contained in this first volume*, with a pleasing vignette of 'Apuldurcombe House' at top: these plates appear to be *thirty-six* in number.* One leaf, 'Class I. Antique Basso-Relievos,' follows. The plates, with their appropriate descriptions, ensue, as far as page 100. Each description is translated into Italian. At page 103, the first volume seems to end, with a small plate of the interview of Glaucus and Scylla.

A title-page (the same as before) is prefixed to the *Second Volume*. An address in Latin, of the University of Cambridge to the author—returning thanks for the present of his Book—follows this title-page. Then a prefix, entitled "MUSEUM WORSLEYANUM"—mentioning the favourable reception of the first volume of this work, "by the friends of the Author in 1798." Next, "Observations on Antique Gems:" three pages not numbered, concluding with an antique head in profile. The same in Italian, in the same number of pages, follows. Next, "*Gems, Sculptures, and Views, contained in Volume II.*" These are *eighty-four* in number; the first *thirteen* (with the exception of the very first plate) containing two subjects in each plate. The forty-three plates devoted to the Alto Relievos of the Temple of Minerva, now in the British Museum—and called the *ELGIN MARBLES*—being inserted immediately after page 67. After the last of these plates, comes a half-title: "*Class IV. Antique Gems.*" The pages here begin to be numbered anew, and continue consecutively to page 120—where the second volume ends. This fine work was printed at the Shakspeare Press, in every style of typographical luxury.

A copy of this book has been sold as high as £100. It is a noble monument of individual spirit, taste, and liberality of feeling and sentiment. To criticise the plates, were equally an envious and profitless task. Considering the enormous expense and difficulties of such an undertaking, this production is equally creditable to the classical accomplishments of the author, and to the state of *BRITISH ART*. It abounds with beautiful subjects beautifully executed. The present, like every copy extant, during the life time of Sir Richard, came from its author

* Some plates have two, and some three, subjects.

guinea each. The present work is among the costliest in this Library, and is bound in russia, with gilt leaves.

LISTER'S CONCHOLOGY. 1685. Small Folio.

This copy is precious in many respects. On the first fly-leaf, we read the following memorandum, or autograph:—*‘For the right honourable my Lord Marlborough by his most humble Servant M. Lister.’* On the second fly-leaf we observe, with something like pretensions to caligraphy (of which the preceding is wholly destitute), the following memorandum: *“Humphrey Fyshe. This book was given me by Her Grace the Dutchess of Marlborough, Dec. 1720;”* and so pleased was *‘Humphrey Fyshe’* with the donation, that he inscribed his name again in the engraved title page of the work: but with less attention (which was incorrect) to caligraphical execution. The work itself, or rather, perhaps, this copy of it, presents a beautiful specimen of art; each plate being engraved upon French paper of thin and most delicate texture. What is singular, it should seem that the sisters, SUSANNA and ANN, painted the subjects for *‘the amusement of their leisure hours’** and that the plates were engraved at the expense of the brother: a spirited and praise worthy effort! The cabinet of the *‘illustrious D. William C.’* of the Middle Temple, appears to have supplied the chief materials of the work. The present copy, sumptuously bound in yellow morocco by Hering, cannot be exceeded for size and condition.

MUSEUM WORSLEYANUM.† London. 1794-1802. Folio, 2 vols.

There is an engraved title-page to this costly, distinguished, and exceedingly scarce and high-priced work. Some account of the expense

* The *General Biographical Dictionary*, (Edit. Chalmers, vol. xx. p. 324.) says that this work contains “very accurate figures of all the shells known at the time, amounting to upwards of a thousand.” The last plate is numbered 1057. Many of the plates contain two or more subjects. The title page says, *“Susanna et Anna Lister Figuras pin.”* In the authority just quoted, these are called the author’s daughters. In the dedication which follows, these paintings are called *“ludentis otij Tabulas.”* One is almost at a loss to mention a parallel case of thus “amusing one’s leisure hours.”

† *‘Or a Collection of Antique Basso Relievos Bustos Statues and Gems with Views of Places in the Levant taken on the Spot in the Years MDCCLXXXV. VI. and VII. ‘Docti rationem artis intelligunt, indocti voluptatem.’* Quin. lib. IX. 4.”

and nature of it may be seen in the *Bibliomania*, p. 712. My present object, is a description of the pages themselves. The editor was the late Right Hon. Sir Richard Worsley, Bart. M. P. ; whose portrait, in a stippled small oval form, faces the title-page. An *Introduction* (in English and Italian) of seven pages, follows. Then a list of the *Plates of the Marbles contained in this first volume*,* with a pleasing vignette of 'Apuldurcombe House' at top : these plates appear to be *thirty-six* in number.* One leaf, 'Class I. Antique Basso-Relievos,' follows. The plates, with their appropriate descriptions, ensue, as far as page 100. Each description is translated into Italian. At page 103, the first volume seems to end, with a small plate of the interview of Glaucus and Scylla.

A title-page (the same as before) is prefixed to the *Second Volume*. An address in Latin, of the University of Cambridge to the author—returning thanks for the present of his Book—follows this title-page. Then a prefix, entitled "MUSEUM WORSLEYANUM"—mentioning the favourable reception of the first volume of this work, "by the friends of the Author in 1798." Next, "Observations on Antique Gems:" three pages not numbered, concluding with an antique head in profile. The same in Italian, in the same number of pages, follows. Next, "*Gems, Sculptures, and Views, contained in Volume II.*" These are *eighty-four* in number; the first *thirteen* (with the exception of the very first plate) containing two subjects in each plate. The forty-three plates devoted to the Alto Relievos of the Temple of Minerva, now in the British Museum—and called the ELGIN MARBLES—being inserted immediately after page 67. After the last of these plates, comes a half-title: "*Class IV. Antique Gems.*" The pages here begin to be numbered anew, and continue consecutively to page 120—where the second volume ends. This fine work was printed at the Shakspeare Press, in every style of typographical luxury.

A copy of this book has been sold as high as £100. It is a noble monument of individual spirit, taste, and liberality of feeling and sentiment. To criticise the plates, were equally an envious and profitless task. Considering the enormous expense and difficulties of such an undertaking, this production is equally creditable to the classical accomplishments of the author, and to the state of BRITISH ART. It abounds with beautiful subjects beautifully executed. The present, like every copy extant, during the life time of Sir Richard, came from its author

* Some plates have two, and some three, subjects.

in the shape of a GIFT—and is treasured accordingly. In handsome russia binding.

TREATISE CALLED PARVULA. *Printed by N. Marcant. Without Date. Quarto.*

Probably this little volume is unique. The printer of it no where appears in the *Typographical Antiquities* of our own country. On looking into the recent edition of the work so called, vol. ii. p. 150, it should seem that this was a reprint of what is there designated as **LONGE PARVULA** and **PERVULA**; as it commences (*sign. a j.* having no title-page) with precisely the same words, But this edition has only four leaves: ending on the reverse of the 4th, thus:

Here endeth a treatise called puula. For the instruction of childern. Emprentyd by me. Nicole marcāt.

The types of this impression are a beautiful gothic. There are 34 lines in a full page. In calf binding.

PRYNNE'S RECORDS. *London. 1666. Folio. 3 volumes.*

A fine genuine copy, in old calf binding, with marble-edged leaves. This is usually called **LARGE PAPER**: but till I see a *small* paper copy of the work, I shall be persuaded that every copy is of nearly the same dimensions as the present. At least, every copy which I have seen may be so designated. I am not sure that there are *thirty* copies of this work in existence. Dr. Rawlinson thought there were only *twenty*.

RAPIN'S HISTORY OF ENGLAND; WITH THE CONTINUATION BY N. TINDALL. 1732-47. Folio. 5 vol.

One of the very few copies struck off on **FINE WRITING PAPER**; with choice impressions of the portraits from Houbraken and Vertue. This copy was purchased at the sale of the library of the late George Steevens: but at a price not below sixty guineas. It is bound in russia, with marbled and gilt edges.

RYCHARDE CUER DE LYON. *Printed by W. de Worde.* 1509. Quarto.

FIRST EDITION. This exceedingly rare book (of which I believe no other perfect copy exists but that in the Bodleian Library,) was wholly unknown to late antiquaries and bibliographers. The authorities mentioned in the note at p. 273, &c. of vol. ii. of our *Typographical Antiquities*, had no knowledge of such an impression: the reprint of 1528 having been considered as the first. Mr. Weber, the late editor of the printed text of 1528, collated by MSS., has observed that 'the savage meal which Richard made upon the heads of the Saracens, and the feast he prepared for the messengers of Soliman, are omitted in the present edition:' that is, in the edition of 1528. But it is found in the edition under consideration; and the curious reader may compare Mr. Weber's text, (*Romances*, vol. i. p. 129-1: 133,) with the variations which appear in the ensuing extracts. During the siege of Acre, upon Richard's being sick, and longing for pork, and not being able to find any:—

(But after porke he was alonged
Though all his men sholde be honged
They ne myght in that countree
Neyther for golde nor for fee
No porke fynde take ne gete
That Kynge Rycharde myght ete)

Sign. I iii. rev.

a 'noble knight' goes to the steward privily, and tells him to say nothing to any body—but to

Take a sarasyne yonge and fat
And in haste that deed be slawe
And his heed of hym he fawe (*Ibid.*)

The Saracen is taken and slaughtered: and his head is dressed with 'good powder, spicery, and saffron of good color'—and served up before the King as pork. The King makes a hearty supper of it—eating faster than his carver can supply him with slices—goes to bed, and awakes the next morning cured. Again, on *sign. K. ii - iii*, Richard thinks that neither himself nor his men ought to die with hunger, while they can get a Saracen to feast upon. Indeed the King thus expatiates

upon the superiority of Saracenic flesh to that of even partridge, heron, pheasant, &c. :

Kynge Rycharde sayd I you wraunt
There is no flesshe so nouryssaunt
To none englysshe crysten man
Partryche heron fesaunt ne swan
Cowe ne oxe shepe ne swyne
Than is the fleshe of a Sarasyne

Further extracts, from a work so thoroughly known to the curious, and of which such copious particulars have been detailed by the writer mentioned in the preceding page, are wholly unnecessary. The signatures of this edition run from A to Q, alternately in eights and fours. Q has six leaves; on the recto of the vjth of which, is the colophon in six lines—‘*Thus endeth the story of the noble kynge Rycharde cuer de lyon. Enprynted at London in y^e Fletestrete at the sygne of the sonne by Wynkyn de Worde, prynter vnto the moost excellent pryncesse my lady the kynges moder. In the yere of our lorde god. m. ccccc. ix.*’

This copy is in a sombre but sound condition; and perfect, with the exception of the first leaf, which contains the prologue only of the poem. It was presented to his Lordship by the Rev. Mr. Slater, having been found in a very wretched state in the cottage of a poor woman in Lincolnshire. It is now beautifully bound in black morocco, by C. Lewis.

SHAKE-SPEARES SONNETS. *Never before Imprinted. At London, &c. 1609. Quarto.*

FIRST EDITION; of the greatest rarity. This copy cannot be exceeded perhaps for colour and soundness of condition. It has yet an additional (and perhaps a very precious) claim to notice and value. At the end, is the following ms. subscription, in the hand writing of the time: ‘*Commendacions to my very kind Ffriend 23 : M:*’ but by whom, is pure matter of conjecture. This beautiful copy is bound by Roger Payne, in green morocco.

SHAKESPEARE’S WORKS. 1623. Folio.

FIRST FOLIO EDITION. The knowing need not be informed of the price and importance of this impression: yet a tougher question is rarely agitated among bibliographers than ‘as to what constitutes a fine and genuine copy of it?’ After having seen the copy lately

obtained by Mr. Grenville, and that, yet more recently, by Mr. James Boswell,* and carefully examined the present—I am abundantly convinced that this is, after all, but a disagreeable book—as to typographical execution. Every leaf of the present copy was carefully examined by the late George Steevens, for his Lordship; a task, requiring no ordinary skill, as copies of it are sometimes made up from leaves of the subsequent editions. This copy was purchased by Mr. Steevens, at Folkes's Sale. The leaves are, throughout, exceedingly clean. The verses, facing the portrait, are inlaid; which is usually the case: but the two copies before mentioned contain them regularly printed, in the centre of the page. The binding of this copy, by Walther, is worthy of its intrinsic worth. It is in blue morocco, lined on the sides in the Grolier style, and the back is thickly studded with gold in the manner of Roger Payne.

SONGES and SONNETTES written by the late EARLE
OF SURREY, and others. *Apud Richardum
Tottell.* 1567. Octavo.

With the well known small outline portraits, in profile, of Surrey and Wyatt, from drawings in the Royal Collection introduced. In the whole, 117 leaves, with 2 leaves of a table, and a third leaf of the imprint. A fine sound copy, in red morocco binding. Consult Dr. Nott's edition of the Works of Surrey and Wyatt, where this copy is particularly mentioned.

TERENCE, the ANDRIA of. Attempted in English
Metre. Not published. *London.* *Bulmer.*
1814. Duodecimo.

The translator is well known to be Sir Harry Englefield, Bart.: and the 'attempt' does credit to his classical pen. But the present copy is a 'very jewel' of its kind: it being nothing less than 'one of eight

* A name, now requiring the melancholy qualification of—THE LATE. That gentleman died about a fortnight before this portion of my text went to press, and about six months after the publication of the *Shakspeare* (in 22 volumes, octavo) of his late friend Mr. Malone: of which publication he was the Editor. His tribute of respect to the memory of his departed friend, does equal credit to his head and heart. There will not be found wanting a similar tribute of respect to his own memory. Mr. Boswell's copy of the first *Shakspeare* had belonged to Mr. Kemble, the Tragedian; and was purchased at the sale of his library for 120 *l.* It was however inlaid throughout, with the above exception.

copies' printed in a *FOLIO* form—reminding us of the copy of Bacon's *Essays*, described at p. 164. The usual copies are in the duodecimo form: so that the effect of the one before us may be easily conceived. It was a present to his Lordship; all the copies extant being distributed as presents. But, although well and neatly printed, upon paper of the best quality, there is a failure of effect as a *typographical picture*—which arises from the body of the text being perpetually broken in upon by the short speeches of the *Dramatis Personæ*. The present copy is very handsomely bound in *russia*.

TURNER'S HERBAL. *Printed at Cologne.* 1568.
Folio.

The most celebrated Herbal before Gerard's, was that of WILLIAM TURNER, Dean of Wells, and Doctor in Physick; which was printed at *Cologne*, by *Arnold Birckman*.^{*} To be perfect, it should have three parts—as is the copy of it in the library under description. As a confirmation of the very low ebb in which the study of Botany was, at the period of Turner's publication, the author, in his dedication of it to Queen Elizabeth, tells her Majesty that 'he is able to prove by good witnesses, that he had, above thirty years ago, written an Herbal in Latin, wherein were contained the Greek, Latin, and English names of so many herbs and trees as he could get any knowledge of, even being yet fellow of Pembroke Hall, in Cambridge, where, as he could learn, [was] never one Greek, neither Latin, nor English name, even amongst the Physicians, of any herb or tree—such was the ignorance in simples at that time!' &c. In the earlier part of his dedication, he mentions an anecdote relating to the Queen worth repeating. 'As for YOUR Knowledge [meaning the Queen's] in the Latin tongue, eighteen years ago, I had, in the Duke of Somerset's

^{*} I subjoin the full title, from an earlier edition, of the date of 1562; with the note attached — from one of the catalogues of Mr. R. Triphook. — 'Turner's (William) Herball, wherein are conteyned the Names of Herbes in Greke, Latin, Duche, Frenche, and in the Apothecarie's Latin, and sometyme in Italiane, wyth the Vertues of the same Herbes, wyth diverse Confutations of no small Errours, that men of no small Learning have committed in the intreatinge of Herbes of late Yeares, Part second, with figures of the plants, black letter, in fine condition, very rare, 15s. *Cologn.* MDLXII.'

'Dr. Turner, who was born at Morpeth, was unquestionably the earliest writer among us that discovered learning and critical judgment in the knowledge of Plants.'—*Pulteney*.

Dr. Bulleyn also observes, 'That Dr. Turner's Book of Herbs will always grow green, and never wither as long as Dioscorides is held in mind by us mortal wights.'

House (being his Physician at that time), a good trial thereof—when, as it pleased your Grace to speak Latin unto me : for although I have, both in England, low and high Germany, and other places of my long travail & pilgrimage, never spake with any noble or gentlewoman that spake so well and so much *congrue* fine and pure Latin, as YOUR GRACE did unto me so long ago.' &c. Possibly it may be answered, that this is only the language of a *dedication*. But Elizabeth certainly knew Latin well, and spoke it fluently. Turner, at the end of his dedication, talks of intending to 'set out a book of the names and natures of FISHES that were within her Majesty's dominions.' Qu. Did he do so? I suspect not—for he then talks of having 'rest and quietness in his old age, & defence from his enemies.'—besides 'sickness.' Had such a work been accompanied with wood-cuts, of equal merit to those in the Herbal here noticed, it would have been equally valuable and curious.

ILLUSTRATED WORKS.

As a splendid termination of this 'CONCISE VIEW OF THE ALTHORP LIBRARY,' I have thought it would not prove unacceptable to make mention of a few Volumes which are enriched with the efforts of the *Pencil* or *Burin*; and accordingly the reader is here presented with a list of such works as bear a more peculiar character for costliness of decoration — in the Library under description: commencing with a volume which is entirely destitute of text, but which has long been an object of admiration with the visitors at Althorp.

VOLUME OF ORIGINAL DRAWINGS, BY PETER
BRUGHEL; called, BRUGHEL'S COMMON PLACE
BOOK.

This exceedingly precious and amusing volume was purchased abroad, by the late Earl Spencer, for the sum of one hundred guineas; a price by no means beyond its merits: for a more admirable 'Liber Veritatis,' of its kind, does not grace the shelves of any Collection. It consists of a series of water and body-coloured drawings (100 in number, and measuring about 6 inches by 4), after nature; which are of a great diversity of character, and of an equal fidelity of execution. *Figures* are the chief subjects of composition: all ranks, orders, and occupations, from the prince to the peasant, are here delineated; and especially the amusements, pursuits, and occupations of the lower orders of society. These subjects are in the form of vignettes: spiritedly composed, and the greater number of them vividly coloured. Their state of preservation is almost perfect. Although I cannot pretend to describe each of these performances, yet I cannot reconcile it to myself to withhold from the reader a brief account of a few of the more elegant and elaborate, or which have the greater interest, in shewing the *characters*, and exhibiting the *manners and customs*, of the day.

The *fourth subject* presents us with a very pleasing delineation of a *Horse exercising in the Ring*: the man is clothed in scarlet, relieved and enriched with gold. He wears a yellow and a red feather in his

hat; his saddle is green cloth, bordered with gold. It is a gray horse; and four horsemen are seen in the back ground, beyond the ring.

Shipping and Soldiers succeed. At no. 10 we have a representation of the diversion of shooting at a bird fastened to the end of a long pole; illustrative of the old game of the *Popinjay*. No. 11 is a procession; and no. 12 has the word *LOUVEN* (probably meaning the city of Louvain) above a procession of a Prince and Princess of Orange, with attendants—beautifully executed—especially the countenance and drapery of the Princess. The *Prince* [Prins] follows—very spirited: but the figures are on a smaller scale. We pass on to no. 16, '*Ridder*'—in which the exercise of *tilting at the ring* is most spiritedly exemplified. The '*Collonel*,' which follows, is an admirable specimen of a small whole-length. The *Game of the Ball* is minutely and curiously represented; as well as the *Game of Shuttlecock* in no. 20 of the series. This subject is again represented at no. 22, but with less grace. The *Rabbit-catcher*, no. 25, cannot be exceeded. It is literally '*ad vivum*.' *Catching of Birds* with the broad perpendicular net (no. 26): and with the flat horizontal net (no. 28) are charming little pieces of composition, especially the latter. *Playing at the Shuffle-board* (no. 29) might call aloud for a graphic representation of it.

Let us continue the series of *SPORTS* and *PASTIMES*; and regretting that there should be no representation of *Hawking*, as there is of *Hunting*, (no. 27) let us delight ourselves with the representation of our old and favourite game of *Hockey*—which forms no. 31 in the series before us. The *Astronomer*, *Scrivener*, *Painter*, *Engraver*, and *Sculptor*, form a charming little group, in one piece, at no. 33. Perhaps the *Painter* is a portrait of Brughel himself. Costumes and occupations, in civil life, succeed: many of them strikingly executed. Rural occupations follow. The river scenes are, many of them, natural and simple; but at no. 67, there commences a series of *characters* quite original—and many of them with all the raciness of the Flemish school: such as our Wilkie might more than endure. They consist of *Dwarfs dancing*, *Posture-masters*, and various *Games* peculiar to the *Low Countries*.

The drunken, and somewhat low-lived scenes, which follow, are equally happy of their kind. Various *Trades*, among which an *Apple-woman* and a *Ratcatcher*, are particularly worthy of notice, are next represented; and the concluding leaves are devoted to occupations or occurrences upon the water and on the ice. The *Fishermen*, at no. 87, make a pleasing little vignette: the *woman crying fish*, in the following

number, is quite admirable; you might almost fancy that you hear her voice, though you cannot commend her beauty. Nor is the *Fisher-man*, at no. 90, less characteristically imagined and finished. At no. 91 commence the *Ice-scenes*, nearly all full of wit and drollery. One of them (not quite the last) of a quiet cast of character, represents our favourite game of *Hockey* again. The man and woman tumbling, in the *following* subject, is perfectly humorous; and divested of that grossness which we sometimes see in similar subjects by the Dutch and Flemish masters.

This precious volume is bound in red velvet; each drawing having been mounted within a neat gilt border, and inlaid upon a gray and appropriate coloured paper. It is preserved in a green morocco case, and is placed at the extremity of the Long Library, among the books seen between the pillars in the foregoing view.

THE HISTORICAL PLAYS OF WM. SHAKSPEARE.

5 vols. Folio. *From the superb edition printed at the Shakspeare Press for Messrs. Boydell and Nicol.*

It is now eleven years ago since a sketchy account of the magical embellishments of these sumptuous volumes was introduced in the pages of the *Bibliomania*, edit. 1811; and a repetition of the view of their contents has only confirmed me in the truth of the sentiments before delivered.* Leaving therefore the expressions of general admiration to the note below, I proceed to make the reader acquainted with the leading features of this ILLUSTRATED SHAKSPEARE—which has obtained so deservedly an established reputation in other countries besides our own.

The thought of confining the illustration of our Bard to his *historical plays*, was certainly most happy; because the characters introduced,

* — ‘an illustrated Shakspeare in the possession of Earl Spencer; which owes its magic to the perseverance and taste of the Dowager Countess of Lucan, mother to the present Countess Spencer. For sixteen years did this accomplished lady pursue the pleasurable toil of illustration; having commenced it in her 50th, and finished it in her 66th year. Whatever of taste, beauty, and judgment in decoration—by means of portraits, landscapes, houses, and tombs—flowers, birds, insects, heraldic ornaments and devices—could dress our immortal bard in a yet more fascinating form, has been accomplished by the noble hand which undertook so Herculean a task—and with a truth, delicacy, and finish of execution, which have been rarely equalled!’ p. 667.

the events in which they were engaged, and the places which were the most remarkable scenes of their transactions, were capable of being judiciously represented by means of portraits, or of local transcripts. On the other hand, let us only take up the *Tempest* and the *Midsummer Night's Dream*, and ask how such exuberant and wild creations of fancy could be represented with any thing like sobriety, or even an approach to truth, by means of the pencil? The historical plays are therefore, for the reasons just assigned, the proper foundation of an Illustrated Shakspeare.

The work under consideration begins with the earliest, in chronological order; namely, that of King John. Each of the five volumes contains two plays; and accordingly KING JOHN and RICHARD II. will be found to occupy the first volume. Before the volume is opened, the visitor will not fail to notice its exterior embellishments: each volume being bound in green velvet, with silver-gilt clasps ornamented in the Gothic style, and with the cognizance of the particular monarch whose deeds the poet describes.

VOL. I.

It so happens that the first volume contains two of the most beautiful specimens of the skill of its late noble Illustrator; namely, the portrait of *Shakspeare*, and that of his patron the *Earl of Southampton*. The portrait of the Bard is taken from the late Ozias Humphreys's copy of the supposed original, belonging to the Duke of Chandos; that of his patron from the fine original oil painting in the gallery at Althorp, by Mytens. Many of the heads here are necessarily borrowed from printed authorities; namely, from Montfaucon and Mezeray; and some from illuminations in old MSS. at Lambeth and the British Museum. Among the portraits in *Richard II.* those of *Thomas of Woodstock*, *Duke of Gloucester*, from a curious portrait of Lord Onslow's, collected by the Speaker Onslow, and *Robert de Vere*, *Duke of Ireland*, from an old portrait of Lord Orford's, considered by him to be original—are to be particularly distinguished. In this play are also several illuminations, chiefly from the treasures contained in the British Museum: but there is one subject, representing *Northumberland's parley with King Richard*, which is composed by Lady Lucan herself—'the only falsity (says she) in the book: therefore I put my initials to it, not to deceive. I wished to try an illumination of my own: the costume is true.' Thus, indirectly, has an additional interest been excited by this embellishment.

VOL. II.

HENRY IV., *First and Second Parts.*

The decorations commence with a copy of an illumination of the Coronation of the King, from a MS. in the British Museum: followed by a portrait of Henry, from a picture formerly belonging to Lady Francis Coningsby, and now to the Earl of Essex, her descendant, by whom it has been removed from Hampton-Court, in Herefordshire, to his seat at Cassiobury, in Hertfordshire. The red rose and portcullis, emblems of the Lancastrians, soon strike us among the vignette-embellishments. Among the portraits to this first part of Henry IV. that of *Archibald the Black, Earl of Douglas*, has very considerable merit; but the original whence it was taken, seems to have been forgotten—from a ms. memorandum by the illustrator. The Second Part commences with the *Shakspeare Jubilee Medal*, introduced in the title; and amongst the portraits are those of *Sir William and Lady Gascoigne*, from an illumination in the British Museum; *Prince of Wales*, afterwards *Henry V.*, from the same. Among the more striking vignettés, are serpents destroying poppies (p. 53), a forked radish (p. 67), a — pye and tankard on a table (p. 102), and monkeys playing with a royal mantle (p. 121).

VOL. III.

HENRY V. HENRY VI., *Part the First.*

Among the portraits, those of *Henry V. and his Queen Catharine*, from ancient illuminations, are the most striking. The vignettes are numerous; that of *Creil in Picardy* (p. 41), was copied from an old print given to Lady Lucan by the celebrated, but unfortunate, Mons. Bailly, Mayor of Paris. The *Battle of Agincourt* (p. 92) is taken from an illumination in the Archiepiscopal library at Lambeth.

The frontispiece to the First Part of *Henry VI.* is a copy of the façade of what was once known as the Shakspeare Gallery; of which the late Banks was the sculptor. The cognizance of the monarch is the Leopard. Here is a portrait of the historian *Froissart*, from the original in the collection of the late Mr. Johnes. At page 36 is a marginal decoration or device of the Bear and ragged Staff, the cognizance of the famous Earl of Warwick; and at page 40, is a marginal ornament of the *Rising Sun*, the device of the Yorkists; assumed when these latter 'only looked for the throne at a distance, but hoped'—to

borrow the language of the Designer. This volume contains several choice portraits taken from illuminations, &c. among which are recognized the portraits of *John Duke of Bedford, and his wife the Duchess*, from the celebrated Bedford Missal. Here is also (p. 95) a portrait of *Joan of Arc*, (together with a view of her prison at Rouen*) from ‘a very old original portrait brought to England by Sir ——— Smyth, the grand coustumier of England in the time of Henry VIIIth, and still in the possession of the Smyth family. ‘She is described (says the ms. note of Lady Lucan) on her trial to be exactly so dressed.’ This, and the previous portions or parts of volumes, conclude with a vignette of naval trophies, emblematical ‘of the naval success with which God was pleased to bless his Lordship’s efforts, when at the head of the Admiralty.’

VOL. IV.

HENRY VI. *Parts Second and Third.*

The two portraits in this volume, of *Margaret of Anjou*, and *Humphrey D. of Gloucester*, have very great merit; and are from interesting originals: in the possession of the late Lord Orford. Many of the vignettes (especially that at the beginning of Act. II. Scene I.) are exceedingly tasteful and striking. The conclusion of the play, has a vignette of the *Battle of the Nile*, surrounded by the George and riband.

The Third Part presents us at the opening with the *Antelope and Swans*, the cognizance of Henry VI. with a vignette of white roses above red; with a dagger below. The portraits of *Edward IV.* and his Queen *Elizabeth Woodville*, (from originals at Cambridge) are very striking. The coronation of King *Edward IV.* is from an illuminated MS. in the British Museum, and the portrait of *George Duke of Clarence* is from an old picture in the possession of the present Marquis of Hastings. The vignette attached to Act. IV. Scene I. has great merit: but more particularly in the whole of the composition of the last vignette, being an “Altar to the success of patriotic Labour.”

VOL. V.

RICHARD III. HENRY VIII.

The most splendid and successful of the labours of the noble illustrator, seem to have been reserved for the execution of the last volume—

* Views of this prison may be seen in the publications of Millet and Cottman.

which literally, from one end to the other, is in a blaze with gold and radiant colours. The plays themselves are highly favourable for such extension of illustration. That of Richard III. displays on the exterior, the cognizance of the boar. The interior commences with the arms of his lordship. The half-title exhibits a pleasing vignette of the white boar trampling upon the red rose. The margin at the beginning displays the white rose, gilded like a sun. The portraits are numerous. That of *Richard*, from an oil painting in Kensington Palace, is executed with great vigour and intelligence. Those of the *Countess of Richmond*, *Mother of Henry VII.* *Jane Shore*, and the *Lords Derby* and *Stanley*, are also beautifully executed. There is a very singular one of *George Duke of Clarence*, 'cut out of a very old wainscot in Audley End Palace, and now in the Marquis of Hastings's collection.' At page 40, is the well known illumination of *Edward IV. with his Queen and Prince*, with *Earl Rivers*, and a Priest (absurdly called *Caxton*—our first printer) kneeling and presenting a book—which has been most faithfully copied in Walpole's *Anecdotes of Painters*.* The events relating to the battle of Bosworth Field, are represented in several very interesting vignettes. The concluding vignette, reverses, in a very striking manner, the triumph of the white boar in the first. The red and white roses are joined together upon an altar; and the boar lies dead at the base of it, stricken with a sword.

The half title of *Henry VIII.* is one of the most magnificent precludes imaginable, to the embellishments contained in the ensuing pages. It specifies, in print, the illustration of the historical plays of the bard, by MARGARET COUNTESS OF LUCAN; and the ornaments in gold and various colours, by which it is surrounded, are executed in the purest taste after the models of the time of Henry VIII. The arms of Lady Lucan are in the centre at bottom, within the lozenge, indicative of her widowhood. We observe a pair of spectacles on one side, and a pallet with brushes, on the other; denoting that the aid of the former was resorted to towards the completion of such a long-protracted labour. The talents of the noble illustrator, seem, without compliment, to have increased with her declining years. The pages of this portion of the work are filled by double the number of embellishments contained in some of the former.

* Consult also our *Typ. Antiq.* vol. i. edit. 1810. A duplicate copy, in colours, of the above illumination, appears in the *Dictes and sayinges of Earl Rivers*, printed by Caxton, in the library in St. James's Place. See *Bibl. Spencer.* vol. iv. p. 217.

The portraits first claim our attention. Those of *Catherine Howard*, *Catherine of Arragon*, *Anne of Cleves*, two of *Wolsey*, the *Bishops of Winchester and Rochester*, *Anne Boleyn*, the *Dukes of Suffolk and Norfolk*, *Dr. Butts*, *Lord Chancellor Audley*, and *Sir A. Denny*, have, in particular, the brilliancy and finish of highly wrought miniatures. Others, less elaborate, from the comparative rudeness, are not less interesting from the authenticity of their originals. Nearly the whole are from oil-paintings. The two Queens of Scotland, *Margaret and Mary*, are also here; as are *Philip II.* (from the original at Althorp) and *Mary, Queen of England*. The *Vignettes* are well worthy of their graphic companions. That at the end of Act I. is perhaps the most exquisite of the whole. It is a view of Hampton Court Palace, surrounded by a crimson mantle, to which nets are attached, and which nets are supported above by flying children, one of whom is almost entirely covered by a cardinal's hat. The vignette of two cornucopias in Act IV.—from one of which roses fall, and from the other thorns and the axe—(alluding to the sudden elevation and as sudden downfall of Anne Boleyn), is exceedingly happy and impressive. One page represents three portraits of Elizabeth; one in infancy, the other in maturity, and the third in old age. But there is not room for further enumeration; and I hasten to the colophon—which is sufficiently impressive, and which is illustrated, in turn, by a drawing, in *sapia*, of the portrait of Lady Lucan, in her 66th year; attended by GENIUS, AFFECTION, and PERSEVERANCE; executed by her daughter, Lavinia, the present Countess Spencer. The words of the colophon are these:

MARGARET

COUNTESS OF LUCAN

ÆT. SVÆ LXVI.

GENIUS

AFFECTION

AND

PERSEVERANCE

RECORD THE COMPLETION
OF THIS BEAUTIFUL WORK,
HAPPILY CONCEIVED,
CORDIALLY UNDERTAKEN,

AND

ZEALOUSLY PURSUED.

BEGUN IN MDCCXC.

FINISHED IN MDCCCVI.

VOL. I.

D d

Such is the account, limited and inadequate as it is, of perhaps the most splendid copy, in existence, of any portion of the printed text of our IMMORTAL BARD. The beauties of the pencil are worthy of the celebrity of the text; and when every other memorial of the talents of HER, by whom this splendid monument was achieved, shall have passed away, THESE VOLUMES will transmit the name of BINGHAM to posterity, in a manner worthy of the antiquity of that family. And let it not be forgotten, that such labours as THESE, exalt rank and ennoble virtue.

THE PLAYS OF WILLIAM SHAKSPEARE. Edited
by GEORGE STEEVENS. 1793. Octavo. 15 vols.
in 18 vols.

Some slight mention of this very extraordinary copy has been made in the pages of the *Bibliomania*, 1811, 8vo. p. 171. The present is the proper place to enlarge somewhat upon its peculiarities and value. In the first place, this is one of the *twenty-five copies only* upon LARGE PAPER. In the second place, it was the editor's *own copy*, and was bequeathed by him to its present noble owner, enriched and enlarged by a profusion of RARE PRINTS and DRAWINGS of the editor's own selection and introduction. In the third place, it has continued to receive *Illustrations*, of the like nature, since it has been in the possession of his Lordship, to an amount, in value, even twice as great as that at which it was estimated, when it came into his Lordship's possession. Need I therefore add, that this octavo set of our immortal Bard may be considered UNIQUE in almost every sense?

To give a particular description of the contents of such a set of volumes, would be to write a catalogue of almost every rare graphic embellishment capable of being introduced within the pages of an octavo SHAKSPEARE. Suffice it therefore to observe, that these 'embellishments,' consist not only of PORTRAITS of the contemporaries of our Bard, as well as of the Bard himself; but of commentators and editors of his works; of players of his characters; and of the numerous persons of all descriptions mentioned in the notes to this edition. Nor are the heads of the principal characters themselves, (especially of the historical ones) wanting to render the series complete. There are also plates of *places* and of *events* described; and of each of these, nearly all the *varieties* which claim any pretension to authenticity. In short, this

copy is replete with some of the most exquisite and precious treasures, which belong to an ILLUSTRATED SHAKSPEARE. These treasures afford a perpetually varied source of amusement, both from the commodiousness of their form, and from the facility of access (by means of an index written by its late, and enlarged by its present owner) to every ornament which they display. It is bound in blue morocco.

Magna Carta.

PRINTED IN LETTERS OF GOLD, by *John Whittaker*, UPON WHITE VELLUM; and ILLUMINATED BY RICHARD THOMSON. Imperial Folio.

It is just possible that the reader may not have forgotten the account of various splendid copies of THIS WORK, (illuminated in a similar manner) which is to be found in the *Bibliographical Decameron*, vol. ii. p. 416. The libraries of several of our noblemen, as well as that of his PRESENT MAJESTY, are graced by copies of this splendid monument of legislative wisdom:—emblazoned by the efforts of British Art. But there are few, I apprehend, if any of these copies, which have a more decided claim to admiration, than that now about to be described—by the *pen* of the artist, who has here accomplished such a trophy by his *pencil*. I am aware that this description is somewhat minute; but it is to be hoped that it will not be considered either wearisome or digressive, as it appertains strictly to the objects delineated.

DESCRIPTION OF THE ILLUMINATIONS.

The principle upon which this volume has been decorated, was twofold; first, it aimed at the introduction of as many different kinds of illuminations as could be collected into one body: and secondly, the bringing forward of as many interesting historical facts, peculiarities of costume, heraldic illustrations, and fragments of antiquity, relating to the thirteenth century, as were at all relevant to the history of Magna Carta, King John, or his contemporaries. For these purposes an extensive and laborious search was commenced, in consequence of which, the work advanced slower than it would have done, if less care had been employed; as nearly forty different printed authorities were consulted: while the selections from illuminated manuscripts, were

scarcely less numerous. Nor was the illustration of this work confined to painting only ; for to every page an essay was attached, descriptive of the decorations thereon, the historical events to which they related, and the sources from whence they were derived. These essays, out of which the following account has been abstracted, amount to twenty quarto sheets fairly written, with a list of authorities, preface, index, and title-page, as follows. “ A series of Historical Essays, illustrative of the Illuminations and Ancient Drawings, in the *Magna Carta* of King John ; printed in Letters of Gold by John Whittaker : and executed for the Right Honourable George John Earl Spencer, &c. &c. &c. Selected and Arranged by Richard Thomson.”

In point of heraldic insignia, however, the volume is most rich, as there are few persons who were of any importance in King John's time, of whom some armorial bearing may not be found upon these pages. The shields of the most powerful and active knights and barons, the devices of the ancient crusaders, the arms of celebrated ecclesiastics, and religious houses, and the more well known ensigns of contemporary sovereigns : all that could be found to illustrate the history of the time of the instrument itself, have been introduced. Before proceeding to a more minute description of the pages themselves, it may be proper to notice one peculiarity concerning them ; as a distinguishing mark, each has its own proper name ; derived either from the general cast of the decorations, the historical matter contained in them, or from some ancient custom alluded to in the text at that part ; by which method any ornament or painting can be more easily referred to, and a greater portion of variety is given to the whole.

The frontispiece to *Magna Carta*, is,

THE SPENCER QUARTERINGS,

painted from the collection made by Sir Isaac Heard, and consisting of 150 lineal and collateral coats ; above which are placed the family crest, and an earl's coronet surrounded by branches of palm, mantling, and banners. Below the large shield, are placed the principal quarterings of Earl Spencer, encircled by the Garter, and marshalled with those of his Countess, thus introduced to show the supporters and motto ; these are placed within a clamp shell, an escallopp being the Spencer device. The collar and George of the order of the garter, are seen falling beneath the shields. The upper part of the border contains two open mantles with coronets above them ; beneath which are inscribed

the dates of the various patents of peerage, which have been granted to the family. Lower down upon the sides, are the armorial ensigns of Trinity College, Cambridge; and the town of St. Albans, in the county of Hertford; his lordship, the present Earl, having been educated at the former place, and at one period Seneschal of the latter. Corresponding with these, on the lower part are two other shields, which bear the Arms of the Trinity and Charter Houses; alluding to Lord Spencer's being an elder brother of the one, and a governor of the other. At the angles of the border line are the family devices of the fret and escallop, placed quarterly. This painting is executed on a vellum leaf, and the exterior ornaments advance almost to the edges.

Title. *The Plantagenet Page.*

The border here consists of a series of gothic panels, executed in a brown tint, heightened with gold, originally taken from King John's cenotaph at Worcester, where the body has been lately discovered. On some of these pannels are placed the armorial ensigns of John's dukedoms, namely, Normandy, Anjou, Aquitain, and Cornwall: while the remainder are occupied with branches of the broom plant and flower, the emblem of the Plantagenets. At the corners, are portraits of the four principal English monarchs, by whom charters of liberties were granted to the kingdom; namely, Henry the First, John, Henry the Third, and Edward the First, who confirmed the whole. Immediately round the words of the title, which are elegantly disposed in ornamental writing, designed by Mr. Paton, is the collar of the order of the broom flower, placed as a border; it having been from this plant, that the name of Plantagenet, of which family King John was descended, was originally derived. At the upper and lower parts of the page, surrounded by their armorial ensigns, and various other emblems, are the portraits of Lord Chief Justice Coke, and Sir William Blackstone, the two admirable commentators and historians of Magna Carta.

Dedication. *The Garter Page.*

The present volume being unique in its illuminations and historical essays, is dedicated to its noble owner in a splendid page of elegant writing, designed by Mr. Paton, and afterwards prepared for the golden typography. As the noble possessor of the work, is a knight of the most ancient order of the garter, it was thought proper that this page should record some of the splendors and antiquities belonging to that

magnificent institution. The sides are decorated with a selection of gothic ornaments and panels taken from St. George's Chapel, Windsor, coloured in purple and gold, being the tinctures of the order. Upon different parts of the page are introduced the star, and various badges of the knights and officers, while close around the printing, is suspended the collar of the order. At the upper part is shown a portion of the history of St. George, and at the lower part are represented some of the ceremonies of an installation.

Magna Carta, folio 1. The Shrine Page.

This border is so denominated, because it represents the entrance to a shrine erected to the memory of King John, and those barons and ecclesiastics, who were concerned with him, in the execution of the great charter. The uppermost part consists of a flat pointed arch, surmounted by the ancient arms of England, and the radiated crown used by King John. The back ground, which appears most prominently from this part of the illumination; is divided between a mosaic and an emblematical diapered screen. That part of the painting which forms the sides, consists of two narrow pointed arches; in the left-hand of which appears the shield of Richard Earl of Clare, above which are the armorial ensigns of his Earldom of Hertford: on the right is seen the shield of William de Fortibus Earl of Aumerle, surmounted by the coat of the first earl who bore that name; both these shields are placed upon a damasked back-ground. Beyond these arches, nearer the printing, is a narrow borrow of ornamental work, from a psalter in the Cottonian Library, executed for Henry VI. whilst a child. The upper parts of the side divisions, consist of gilded panels, with cornices, &c. to correspond with the centre, and are finished by two gothic domes. The lower part of the drawing is divided into four compartments, the centre of which is a wide spreading arch, containing the figure of William Earl of Warren, in chain armour, habited in a crusade surcoat, in order to point out the manner of his death: he bears the shield of his family, and is mounted on a barbed-horse, caparisoned also with the ensigns of Warren, and a foot-cloth of blue, powdered with letter W. in gold; this figure has been copied from a seal, belonging to the above mentioned family. Immediately on the left hand of this arch, is a smaller one, wherein is placed the arms of the See of Canterbury, surmounted by a mitre, and corresponding with those of the private coat of the Archbishop on the other side, as expressed by the scrolls beneath them. On each of the lower sides is a

gothic gilded panel, enclosing a shield and scroll ; that on the left, being the Arms of King John's dukedom of Aquitain, and the escutcheon on the right that of Anjou. The capital initial on the page, represents the King in his robes, on his throne ; decorated with coloured foliage and flowers ; the whole upon a back-ground of burnished gold. The lower part of this letter contains the arms of the Spencer family.

2. *The Skeleton Page.*

King John's sudden death in 1216, the year following the conclusion of Magna Carta, gave rise to the mortuary title and decorations of this page : and at the same it was intended to exhibit some specimens of the ancient death-dance border, once so common in early decorated works, adapted to the circumstances of the present history. In 1214, King John granted to the ecclesiastics of his kingdom, a charter concerning the liberties of the church, this is hinted at by the turretted roofs of two abbies which appear at the upper part of this page, attended by their respective guardian angels, holding their armorial ensigns, mitres, and scrolls containing their names ; by which the building on the left is shown to be the Abbey of Westminster, and that on the right the Abbey of Reading. The figures of the angels have been drawn from a Saxon volume of Prayers in the Cottonian Library. The abbies are decorated with windows of stained glass, and are connected in the centre by a building with square towers, before which are placed the arms of Alan Basset, Geoffry Earl of Essex and Gloucester, Allan de Galloway, Constable of Scotland ; these Barons having been importantly engaged in the execution of Magna Carta. Beneath the shields are scrolls containing the various names, and on a larger one extended between the two abbies, are written in Latin the words ' Glory to God in the Highest,' as appropriate to the ecclesiastical emblems.

Descending upon the left, in an arch of Westminster Abbey, is seen a skeleton laying hold of Pope Innocent III. with his right hand, and with the other carrying a spade upon his shoulder. The pontiff, who is dressed in the whole of his ecclesiastical robes, utters in Latin as he departs, " death conquers all." Beneath the figures is the following verse antequely spelled, and written in the hand of Magna Carta.

INNOCENT III.

Come, laye thy triple Crowne asyde,
From alle thy worldlie gloryes seuer ;

And when thy mightie cause is tryde,
Mayest thou be Innocent for euer.

Immediately beneath the scroll on which the above verse is written, are placed the Arms of Saher, Earl of Winchester, one of the Baronial sureties to *Magna Carta*. This is succeeded by another arch, under which is a fleshless spirit, holding an emptied sand-glass, leading by the hand King John, and at the same time uttering to him in Greek, the words applied to the destruction of Babylon, "In one moment is thy judgment come," alluding to the King's sudden death, (as some historians relate) by poison. This group is succeeded by another scroll with the following lines :

JOHN, THE KYNGE.

Sceptres and Crownes doe soone decaye,
And regal honours melte awaie,
And while our life is glowing bryghte,
It settes in euerlastyng nyghte.

On the upper part of the right hand beneath an arch of Reading Abbey, Death is seen leading Peter de Rupibus Bishop of Winchester, and Lord Chief Justice, to the tomb. The Bishop appears advancing, holding his episcopal shield, while the skeleton is fantastically diverted with the mitre and crosier, and is saying in English, 'The magistracy shows the man,' allusive to the office above-mentioned. These figures, like the former, are walking upon a scroll, with the following verse, which puns upon a part of the habits of nobles and ecclesiastics called a pall, and referring it to the funeral covering of the same name.

TO THE BISHOP.

Thy glittering robes of priestly pride,
Must be for ever cast aside ;
Yet thou shalte be by Dethe allowde,
To weare thy Palle about thy shrowde.

Beneath them are the armorial ensigns of Henry Earl of Hereford, which are succeeded by the two last performers in the awful dance. Death is here represented as leading a soldier, bearing his spear and shield with the Arms of Bigod : the skeleton excites him to the march by beating with one hand upon a small drum, and with the other drawing him forward ; uttering at the same time in French 'advance to the Sepulchre.' The verse beneath is as follows.

TO THE KNYGHT.

Saye Soldier, where is now thy victor pryde,

Whiche 'twyned its verdaunt laurels rounde thy browe ;

And held thee fyrme amidst the battle tyde,

Dethe ben a myghtyer conqueror than thou.

The lower part of the page is parted into three divisions : each of the two sides forming an arch with square towers, and arches in the distance. In the left of these, appears Robert Fitzwalter, clothed in his armour and surcoat of arms, bearing his banner ; and on the right is seen William de Hardles, Lord Mayor of London, advancing with the city standard. The centre compartment represents the meeting at Stamford, between the royal party and the barons, in which the principal characters are distinguished by their arms, and scrolls containing their names ; and in the back ground is a view of the baronial encampment.

3. *The Knights Templars Page.*

In the commencement of Magna Carta the Barons and Ecclesiastics who were upon the King's side are all detailed by name, and one of the principal of these, was Almeric, Master of the Knights Templars in England. To commemorate therefore the ecclesiastical orders of Knighthood of King John's time, and more especially to record the extensive influence of the Templars, was the intention of the name, and the designs of this page. At the upper centre appears one of their early badges, namely, a holy lamb, with the usual motto from St. John's gospel, written in Greek. On the left hand are the arms of the Patriarch of Constantino-ple, and on the right those of the Patriarch of Jerusalem, which are bounded by the heraldic device of the Trinity to the right, and on the verge of the left by the ensigns of the city of Jerusalem. On the left hand margin appear the arms of the Middle Temple, the first habitation of the Templars in England ; from which is suspended the cross of the order. Beneath them is the shield of Roger Bigod, Earl of Norfolk and Suffolk, one of the Baronial witnesses for King John ; and his armorial ensigns are succeeded by those of Baldwin, second Christian King of Jerusalem, with another cross used by the Knights Templars hanging round the arms. Proceeding next to the right-hand margin, occur the arms of Ethiopia, with the order of St. Anthony of Ethiopia pendant from them. These are followed by the shield of Robert Earl of Oxford, another of the witnessing Barons ; and the right hand border is

terminated with the arms of Malta, and a representation of the cross of that order. Behind the shields is a waving line of gilded and coloured foliage, upon which they are suspended, and which was drawn from a French manuscript of Songs and Romances, in the Harleian Collection. The inner border consists of lines branching out at either end into foliage, which spreads over a ground of burnished gold, from the leaves of which, at the upper part, issue the figures of a knight Templar and a knight of St. John of Jerusalem. The lower division of the page represents William Marshal, Earl of Pembroke, seated on horseback before the entrance of his tent, clothed in mail, and wearing his surcoat and shield of arms, while his horse is caparisoned in a scarlet foot-cloth powdered with the letter M in gold. The tent is embroidered with the collateral arms of the Pembroke family, viz. Marshal Ancient, Strongbow Ancient, Strongbow Modern, and Clare. On either side of the equestrian figure are illuminated flowers, from an English Missal of the xivth century; and the border is wholly closed by the arms of the Papal See on the left hand, and those of France on the right, introduced on account of the intimate connection of *Magna Carta* with Pope Innocent the Third, and Philip the Second, King of France.

4. *The Montjoie Page.*

Arthur, Duke of Bretagne, was the next heir to the English crown, after the decease of King Richard the First, although the last will of that monarch gave the kingdom to his brother John. When it seemed probable that young Arthur would entirely lose his right, Constance, his mother, solicited the aid of Philip the Second of France to seat him on that throne which was his real inheritance. Varying circumstances and clashing interests proved, however, that Philip's friendship was not to be depended on; and at length, after many vicissitudes, the Prince was taken captive by his uncle John, and in a short time was found lifeless in his prison.

When Philip first received Arthur and Constance under his protection, in the year 1200, he created the former a knight of the star, one of the most ancient orders in France; and it is to this circumstance, and to the subsequent connection of Philip with King John, that the fourth page alludes; which, as it contains also several French armorial ensigns, is named *Montjoie*, after the principal herald of France. On the left hand of the upper centre is represented a chapteral assembly of the knights of the star, in their full dresses, with their arms placed above them, and attended by *Montjoie*. Beneath an embroidered

canopy, in the centre, is seated King Philip, and at his feet the young Arthur, holding the arms of those French counties which the sovereign bestowed upon him at that meeting. The other compartment of this division represents the plain ceremonial imposed on the new knight by the statutes of this order, namely, to defend the lists during the festival, without placing his feet in the stirrups. On either side of the centre are the armorial ensigns of Arthur, Duke of Bretagne, and Reginald, Count of Boulogne, who was made a knight of the same order, and at the same time as the former. The collar of the star is suspended round the shields. The sides of the page are divided into panels, over which, supported by a larger representation of the same collar, are the shields of several early kings of France, and its divisions, embracing those of Pharamond, Clovis, and those borne by the latter king after he became converted to christianity. The lower part is divided into three compartments; the centre representing the approach of Louis the Dauphin's fleet to Dover, after he had been invited to assume the Crown of England by the Barons. On the left is seen the vessel of Louis, having the caparison cloths embroidered with his initials, and his armorial ensigns suspended at the prow. On the shore is the baronial encampment, with the town and towers of Dover; other vessels of the Dauphin's fleet are seen coming in from the distance. In the two outer divisions, which are formed into Gothic panels, the arms of the Dauphin are placed on one side, and those of Blanche of Castile, King John's niece, whom he married, upon the other.

5. *The Fitzwalter Page.*

So eminent an actor in the great political Drama of Magna Carta, could not be allowed to exist without engaging at least one scene to his own share. There is however but little left concerning the private life of this once powerful and haughty baron; but that little is here brought forward, and the page in consequence has been called by his name. On the upper part, in the centre, is the armorial shield of Fitzwalter, on which are placed his helmet, battle-axe, sword, shirt of mail, and robe as standard bearer of London: on the right side of the shield is a representation of the ancient city banner, and on the left a forked pennon, on which are the initials of the words 'Marescallum exercitus Dei et Sancte Ecclesiæ,' alluding to Fitzwalter's situation in the baronial army. Round about the shield are illuminated flowers and foliage, in the nature of those used in the French and Flemish MSS. of the fifteenth century. Farther from the centre, blended with

the foliage, are two armed figures; that on the left being William, Earl of Arundel, and that on the right Warren Fitzgerald, two barons, who were attached to the cause of the King, and mentioned as such in the commencement of *Magna Carta*. Beyond them are two shields of some of the collateral branches of Fitzwalter's family, namely, Richard Strongbow, third Earl of Buckingham, and Simon de St. Lis, second Earl of Huntingdon. On the left hand margin is represented the French King summoning the castle of Ruil, in France, which Fitzwalter was placed to protect; but which he finally yielded to King John's enemy. Beneath this, and each of the corresponding paintings, is an inscription indicative of the subject of the miniature. Following the above, are the arms of William, fifth Earl Marshal, another of the witnesses to *Magna Carta*; and the left hand margin is closed by a drawing of Fitzwalter's marriage to Gunnora de Valoins. On the upper part of the opposite side, is the reconciliation of Fitzwalter with King John; this is succeeded by the arms of Gilbert de Clare, another of the baronial sureties; and the right hand is terminated by a drawing of Fitzwalter's mission to Louis, the Dauphin of France, to offer to that prince the crown of England. The inner border of this page is drawn from a Sanscrit mythological roll in the Asiatic Museum. The lower part of the page is occupied by a coloured and gilded foliage, similar to that on the upper; in the centre is an equestrian figure of Lord Fitzwalter before his tent, in the lists, in France. Interspersed with the flowers are the arms of Dunmow Priory, where Maud, Fitzwalter's beautiful daughter, was buried; and those of Humphrey de Bohun, Earl of Essex, who married Christina, another daughter of the same Baron.

6. *The Effigy Page.*

This page is dedicated to the Ecclesiastics of England; some of whom are represented on the margin, placed in a manner similar to the effigies in ancient churches; and from this circumstance its name has been derived. About the year 1207, King John banished his ecclesiastics from his kingdom; but after undergoing considerable privations, the effects of their resentment, he found himself at length obliged to recal them; and to this reversion of his own sentence he added every sign of repentance and humility which could be suggested. The King met the returning priests at Winchester; and immediately proceeding to the Chapter-house there, he repeated after Archbishop Langton, an oath to grant all the liberties of *Magna Carta* at a future

period. Absolution was then given him, and the kingdom was once more reduced to quietness. The upper centre therefore represents the assembly at Winchester, with John making this promise to Langton, the Bishops, and the Peers. The style in which this painting is executed, is almost peculiar to the Saxon period ; namely, that of placing figures in a single brown tint upon a back ground of figured and massive gold. Upon the left hand margin is a figure of Pandulph, to whom King John first resigned his crown. He is standing beneath a Gothic arch, in the dress of a Cardinal Bishop (for he was afterwards nominated to the See of Norwich), with his armorial ensigns at his feet. The legate is succeeded by a figure of John, somewhat altered from the ' Norfolk window ;' beneath this is the effigy of Cardinal Langton, and the left hand border is terminated by a monumental figure of Arthur Duke of Bretagne, kneeling in a shrine. On the upper part of the right hand is a statue of Innocent III. ; followed by those of Philip King of France, Hubert Walter, Langton's predecessor in the See of Canterbury, and Lewellin the young Prince of Wales, who is mentioned towards the close of Magna Carta. On a variegated border nearer the text, are the arms of those Sees whose prelates are stated to have been of the King's party in the commencement of this instrument. At the lower part, beneath a gothic canopy, is a representation of King John's cenotaph and effigy, in Worcester cathedral, placed against a rich mosaic back-ground.

7. *The Forest Page.*

Although Magna Carta was, strictly speaking, a charter of liberties, yet it did not particularise many relating to the forests ; but the few it did contain occur upon the present page, from which circumstance its name has been derived, and to illustrate which the marginal ornaments were intended. Its general colour is the forest green, over which appears a foliage or scroll work of white, heightened with gold, sometimes met with in Saxon manuscripts. At the upper part is the attendant of Harvey de Yuon (who, in the time of King John, was the royal bow-bearer in the New Forest), leading a leash of white hounds as the tenure by which he held. Farther onward is the King pursuing a hart, while the bow-bearer himself is seen on the right hand in the act of striking the animal. On different parts of the scroll-work are placed a hawk, a falcon, a greyhound, a squirrel, and a coney ; some of which, together with the figures of the bow-bearer, his attendant, and King John, have been drawn from manuscripts in the Cottonian col-

lection. The sides of this page contain a continuation of the same ornament as that which appears upon the upper part; connected with which are some of those forest quadrupeds and birds, which were interdicted by the Norman forest-laws from being hunted and taken. In the centre of the left hand are the arms of Eustace de Vescy, corresponding with those of Hugh le Bigot upon the right, both of whom were witnesses for the performance of *Magna Carta*. The lower part is occupied by the figures of Stephen, Archbishop of Canterbury, and Henry, Archbishop of Dublin, in the act of protesting against the clause which the text of this page contains, concerning the abolition of forest customs being taken in too unlimited a sense. Near them are placed two cross-bow soldiers, alluding to an engagement, also mentioned on the present leaf, of removing the foreign stipendiaries, &c. in the service of King John, out of the kingdom. In the lower centre is an equestrian figure of William de Albency, seventh Earl of Arundel, between two Barons holding patents of abbeys of their own foundation: the former figure is allusive to one of the witnesses mentioned in the beginning of this grant; and the latter relate to certain liberties for chartered religious houses and their founders, as detailed in the text of the present page.

8. *The Crusade Page.*

One of the many evasions used by King John to escape the confirming of *Magna Carta*, was his assumption of the cross, as if about to depart for Palestine. By this device, and by giving up to the Ecclesiastics a part of those liberties which *they* claimed in the great Charter, he secured their favourable interpretation of his conduct, and as far as their authority extended, their support of it. The present page contains several assurances respecting liberties to be granted, abuses to be removed, and more excellent regulations to be adopted for the future, by the Sovereign himself, if not in the crusade in Palestine, or by his Chief Justiciary in his absence. Mention is also made that the King's intention to proceed upon this expedition, was a principal reason why he himself would be unable to perform these engagements. The name and design of the present page have therefore been given from these circumstances; as well as to record some others which were more immediately connected with the first crusade. The marginal border consists of entwined flowers over a ground of gold, which were copied from a splendid French chronicle, executed about the xivth century, in the Royal Library. At the upper part, between a gilded and coloured foliage, are two miniatures; the one representing Peter the Hermit,

preaching the first crusade, and the other the fleets and the early crusaders at sea. On the sides of these miniatures are two figures, with appropriate arms, the one being Godfrey of Boulogne, first Christian King of Jerusalem, and the other Peter the Hermit. The side margins are also decorated with the arms assigned to these celebrated characters, and those once worn by King Richard the First, the Sultan Saladin, Roger de Mowbray, and William de Lanvalley: the two latter were witnesses to Magna Carta. The lower part of the page contains two miniatures, placed in a manner similar to the upper. The first of these represents the Siege of Jerusalem by the united armies under Godfrey of Boulogne, and the latter the procession of the soldiers to Mount Calvary after the victory.

9. *The Golden Page.*

The political connection of King John with William and Alexander, Kings of Scotland, and Lewellin Prince of Wales, form the subject of this page; which received its name from the circumstance of gold being the principal metal of the arms of Scotland and Wales. The arrangement of the ornaments is taken from two magnificent volumes of sacred history in the Harleian library; which were selected as affording the best opportunity of shewing a modern imitation of the ancient art of raising or embossing gold. On the left hand, which contains the history of Scotland, are three circular medallions, with figures, painted in a manner mentioned in the account of page 6, upon an entire background of gold. In the first circle is contained the demand which William, King of Scots, made by his ambassadors for certain of the northern counties of England. The second shews the homage of William to King John at Lincoln: and the third refers to the truce made between the Sovereigns in the year 1209. On the right hand, which is dedicated to the Welsh history, are three similar medallions: the first being the homage of Prince Lewellin to King John at Woodstock; the second the delivery of hostages after the revolt in Wales; and the third the conclusion of the Welsh peace, between the Regent Earl of Pembroke, and Lewellin, Anno 1218, temp. Hen. 3. The upper part of the page consists of a series of Gothic arches, beneath which, at the extremities, are placed the supporters of Scotland and Wales, holding their respective banners; the saints of the two countries, and their armorial ensigns placed beneath a royal pavilion or mantle in the centre. At the outsides of the lower part are placed the arms of John de Lacy, Constable of Chester, and William de Hardles, Lord Mayor of London,

two more of the baronial witnesses to Magna Carta. Under a series of arches, similar to those above, is placed an equestrian figure of Allan de Galloway, Constable of Scotland, one of King John's sureties, situated between the effigies of William, King of Scotland, and Lewellin, Prince of Wales.

10. *The Innocent Page.*

As one page has been already devoted to Archbishop Langton, and the Ecclesiastics of England, the great Pontiff, Innocent the Third, could not be by any means forgotten, especially as he made so eminent an appearance in the reign of King John. The side ornaments of the present page have, on this account therefore, been copied from some of the splendid borders of the Vatican Palace. At the upper part is a representation of the Inthronization of Innocent the Third into the Pontifical See, which took place on the death of Celestine the Third, in the year 1198. Corresponding with this drawing is another, recording the excommunication of King John by Pope Innocent at the High Altar, at the time when he delivered over the kingdom of England to Philip the Second of France. On the sides, which consist of variegated and gilded circles, taken from the Papal palace already mentioned, are the shields of Robert de Percy and Robert de Ross, two more of the baronial witnesses and sureties. At the lower part of the page is a painting, which occupies its whole width, representing Archbishop Langton's translation of the body of St. Thomas à Becket, from the plain tomb wherein it was first interred, to that magnificent shrine which half the christian world combined to decorate. On one side of this drawing is shown Canterbury cathedral, and on the other the grand ecclesiastical procession entering the church.

11. *The Meadow Page.*

As the present is the last page of this celebrated Charter, and as it contains the name of Runnemede for its place of conclusion, it has been denominated the Meadow Page; and the decorations around it are allusive to the persons and events relating to that spot. At the upper part is a drawing, representing the encampment of the King and the Barons on the plain of Runnemede, with Windsor Castle seen in the distance, and the different tents, distinguished by the shields and banners of the various Peers, &c. who attended upon that memorable occasion. Beneath this painting are four scrolls, containing, in the character in which Magna Carta was written, the fol-

lowing account of the meeting, translated from the Histories of Matthew of Westminster, folio 1570, and Matthew Paris, folio 1644.

'The Yere of Grace Mccxv y^e xvij Yere of y^e Reigne of Kynge John.'

'In y^e same Yere there was held y^e greate treatie betweene y^e Kynge and y^e Barons cōcernynge y^e peace of y^e Realme betweene Stanes and Wyndesor, in a fayre meadowe called Runemedē; the wch is also interpreted the Councell Meade, inasmuch as that of olde tyme, the Councelles wch treated of y^e goode of the Kyngdome dyd oftentimes vse to meete thereinne. The fyrste daie of thys memorable treatie was upō y^e Tuesdaie before the Festivall of Sainte John y^e Baptyste, y^e xv daie of Jvne. There were on the Kynges parte ij Archbyshoppes, vij Byshoppes and xvij others of ranke and valoure, but on y^e Barons parte there were so manie that they mighte not alle be named, for it was as thoughe the whole nobylitie of the Realme were in one bodie.'

The sides of the page are ornamented with a rich scarlet damasked hanging or tapestry, containing a perpendicular line of white foliage, heightened with silver, and equestrian figures of the four firmest friends of King John, whose names are placed upon a scroll beneath them. They were—Peter Fitzherbert, William Earl of Pembroke, William Earl of Salisbury, and Hubert de Burgh: the shields of John Fitz Robert and William Malet, two more of the witnessing Barons, are placed on each side, between the effigies. At the lower part, surrounded by royal, military, and ecclesiastical emblems, is a drawing of King John's great seal, somewhat reduced in size from a fine original, suspended from a charter in the Guildhall of the city of London.

COVENANT BETWEEN KING JOHN AND THE BARONS, A. D. 1215.

Title-Page to the Covenant.—*The Tower Page.*

Though the Charter, for which the Barons had so long contended, was concluded, sealed, and delivered, yet they were still unsatisfied, and demanded of the King a security that the statutes contained in it should be carried into effect. The security which they thus required, was nothing less than the custody of the City and Tower of London, until they should have full proof of the sincerity of the King's intentions. The instrument which now commences, is a copy of the covenant in which these terms are stated, and the page in consequence has been denominated the Tower Page. At the upper part is a drawing, representing the conclusion of the treaty upon Tower-hill, with a view of

the fortress, and ancient London in the back-ground. The sides are ornamented with thirty-two shields of arms of some of the most powerful Barons who were engaged against John, done in colours upon a rich ground of dead and burnished gold, in panels, taken from a beautiful missal executed for the late Josephine, Empress of France. At the centres, on either side, surrounded with weapons, are placed two shields of the witnessing Barons, namely, Geoffry de Say and Roger de Montbegon. The lower part is occupied by a view of the Baronial army entering the city of London at Aldgate, by the hour of sunrise, on the 24th of May, 1215, which was the step that finally reduced the King to agree to the terms and demands which had so long been offered to, and made upon him in vain.

Covenant.—1. *The City Page.*

The reason for this title has been sufficiently explained in the account of the last page; and for the present it is requisite only to describe the decorations which surround it. The top consists of an illumination, representing the building of the first stone bridge across the Thames, by Peter of Cole-Church, a priest, which was finished about the year 1208 (10th John); in which painting the probable appearance of London at that time is endeavoured to be shown. The sides consist of a gothic wreath of vine leaves, emblematical of the plenty of the city, stretched over a back-ground of gold fret-work. A short distance below the upper painting, are two ornaments of brown oak heightened with gold, enclosing a shield, civic key, swords, and scroll; the one containing the arms of Henry Fitz Alwyn, first Lord Mayor of London, and the other those of his successor — Serle. Beneath these are two more shields of arms, belonging to the witnessing Barons, namely, William de Huntingfield, and Richard de Montfichet. Nearer the lower part are two groups of foliage, surrounding a gilded capital L, with a portcullis in the centre, allusive to the cities of London and Westminster. At the lower part is the completion of the side ornaments; and in the centre, surrounded by appropriate emblems, a portrait of Henry Fitz Alwyn, first Lord Mayor of London, after the original in Draper's Hall. The initial letter H represents an equestrian figure of the Baron Fitzwalter, copied from his own silver seal, which has been engraved in the *Archaeologia*. The liberty of annually electing a mayor for the government of the city, was granted to the citizens by a charter from King John, in the year 1215.

Covenant 2.—*The Peer's Page.*

As the Peerage of England had so prominent a part both in the securing of Magna Carta, and the Covenant which succeeded it, the last page of that covenant has been dedicated to their memory. The Great Charter, as is usual with royal grants, was directed to all the different degrees of rank at that time in existence ; but the list contains only the Earls and Barons of the present day, the other dignities having been instituted at subsequent periods ; but it is for the commemoration of the latter as well as of the former, that the present page was designed. For these reasons, at the upper part is placed a painting of King John sitting in full Parliament, with his temporal and spiritual Lords, whose shields of arms appear above them. At the sides are shown effigies of Edward the Black Prince, the first Duke ; Robert de Vere, the first Marquis ; William de Albany, the first Earl ; and John Beaumont, the first Viscount, which were created in England. These figures are accompanied by their various armorial ensigns, and are placed upon a rich purple background, the ornaments for which were copied from the beautiful enamelling on the tomb of Will. de Valence, Earl of Pembroke, erected in Westminster Abbey. This will appear the more appropriate, when it is remembered that the Earl was a natural son of King John, by Isabella of Angoulême. At the lower part of the page is a representation of the reverse side of King John's Great Seal, from the original already mentioned. This is supported by figures of two of that monarch's most powerful and persevering enemies, namely, Pope Innocent the Third, and Philip the Second, King of France.

Such is the account, furnished by the Illuminator's own pen, of the GRAPHIC TREASURES of a volume, which may be probably pronounced matchless in its way. The chief excellence of the decorations consists in the propriety of their selection, and in the happy manner in which they are made to harmonise with the text. This resplendent volume is bound in russia, richly tooled, by C. Lewis.

THE THREE FIRST BOOKES OF OUIDS DE TRISTIBUS. *Translated into English.* 1578. Quarto.

The translator was CHURCHYARDE: the printer *Thomas Marsh*. This is one of the copies of the original edition, in his Lordship's Library at Althorp (and hitherto considered as unique), which was printed UPON VELLUM; being the only one of such reimpression* so executed. But it has other and strong claims to the attention of the curious; inasmuch as it is embellished by the pencil of the artist to whom the work, previously described, is indebted for its chief attractions, in a manner worthy of the place which it here occupies. As before, I shall avail myself of the minute and appropriate descriptions of the ornaments, by the pen of the same person whose pencil has been so advantageously exercised.

Account of the Illuminations in Churchyarde's Translation of Ovid de Tristibus.

Ovid's book 'OF SORROWS' is not by any means so wide a field for the illuminator's pencil as MAGNA CARTA: indeed the author himself is continually deprecating the idea of ornamenting his volume; as for instance, in the commencement of the first book are the following lines, which allude to the ancient custom of staining vellum purple.

'Go now thy way: yet sate thy selfe, in sad and simple geare,
Such exiles weede as time requyre I will y^t thou do weare.
No hastie violet shalt thou vse, nor robe of purple hue,
Those costlie coulours be vnfit, our carefull cause to rue.
With ruddy redde dye not thy face, nor sappe of Cedar tree,
Such outwarde hue see that thou have, as cause assignes to thee.

But notwithstanding this disclaiming of decoration, the margins of every page in the present vellum copy are illuminated, either after the best or the most peculiar models now in preservation. This reprint of Churchyarde's Ovid is in small quarto; and the number of painted pages is sixty-five, which are carefully described in a small octavo manuscript, written to illustrate the paintings, and to state from whence they were copied. From this description the present account has been abstracted.

* The reimpression was for the Roxburghe Club, of which his Lordship is President.

The volume commences with the

Half-Title.

Round which is a border drawn from a copy of the Evangelists in Greek, written and illuminated in the thirteenth century, (no. 5970, Harleian.)

Reverse of the Half-Title.

Armorial ensigns of the late Duke of Roxburghe.

Names of the Members of the Roxburghe Club.

This page is surrounded by their various heraldic devices, placed in the same order as the printing: viz. the six titles at the upper part, the others counting from left to right.

Modern Title Page.

Ornamented with a border of subjects taken from the work. The upper part contains a representation of Churchyard presenting his translation to Sir Christopher Hatton; on either side of which miniature, are scrolls expressive of the dates in which these elegies were written and translated. On the left hand margin is a picture of Ovid's friend, (to whom many of the subsequent poems are addressed,) with a scroll beneath, containing the motto of the Spencer family. As it was usual for the ancient illuminators to place what were denominated the name-saints of those persons by whom they were employed: this scroll is followed by a drawing of St. George, taken from the 'Bedford Missal,' corresponding with another of Saint John on the opposite side, from an Italian book of Horæ, (No. 2936, Harleian) both of them being allusive to the christian names of the noble owner of the volume. The devices of the fret, escallop, and fleur de lis, alluding to the same nobleman, are also scattered over the ground of the whole page. Immediately beneath the portrait of St. George, are the armorial ensigns of Augustus Cæsar, Emperor of Rome, in whose time Ovid flourished, and by whom he was banished to the country of Tomos on the banks of the Euxine Sea, then inhabited by the Scythæ. It was in this exile that he composed the present work, which he entitled the 'Book of Sorrows.' On the right hand border at the top is a drawing of the wife of Ovid, to whom also several of the epistles were addressed; and beneath this miniature is the garter bearing the name of Spencer, as an allusion to the knighthood of his Lordship. This is followed by the portrait of St. John, as already described. Below the drawing of

the Saint, are the Arms of Queen Elizabeth, in whose time Churchyarde translated and published these poems. The lower part of the page is filled up with a miniature of the banishment of Ovid, composed from an illuminated manuscript of Valerius Maximus, in the Harleian Library, (no. 4374-5) from whence also the portraits in the upper division of this page were copied. On the title itself, above the imprint, is placed the Spencer crest.

Dedication Modern. To the Roxburghe Club.

The border which surrounds this page is composed of eight armorial ensigns connected with the Spencer family; namely, Spencer, Grant, Willoughby, Digby, Churchill, Jennings, Granville, and Cartaret, suspended together by the cord of the order of the garter, which meets at the lower part in the effigy of St. George. Trophies and wreaths are placed round each shield, as allusive to the ecclesiastical, martial, and scientific members of each family. The upper part of the page is crowned with the arms of Earl Spencer, as a knight of the garter, and the back ground is diapered with golden studs, crosses, and the letter S.

Ancient Title Page.

The border which is painted on this page, is intended to unite the appearance of a book printed early in the sixteenth century, with the colouring and gilding of an illuminated manuscript; a practice not uncommon at that period, as may be proved by a reference to Archbishop Parker's 'De Antiquitate Britannicæ Ecclesiæ, 1572, or to the 'Methodus Medendi' of Galen, as it was presented to King Henry the Eighth.—For this reason a part of the border has been drawn from a Breviary in the Harleian Library, (No. 2971) and the other ornaments have been adopted from various printed authorities. At the upper part are placed the Stationers' Arms and supporters, in consequence of their having been used in the original wood-cut title to this work. On the left, is a skeleton under a gothic arch, holding a dart stained with blood, and a scroll on which is written the following verse, alluding to the near connection between Death and a Churchyard.

The hero bleeds to triumph in the fight,
And Minstrel honours deck the Minstrel bard;
Each Son of Earth on Earth hath his delight,
And Death hath triumphed o'er his own Churchyard.

Under a similar arch on the opposite side, stands a figure representing

that voluminous poet, who also holds a scroll on which is inscribed his epitaph, as it is preserved in Camden's Remains :

Come Alecto,—and lend me thy torch,
To find a Churchyard, in the church-porch,
Poverty and Poetry this tomb doth enclose,
Therefore gentlemen,—be merry in prose.

Above each of these figures is a shield and heraldic device. The lower part is occupied by a portrait of Ovid, taken from an antique gem, around which are boys playing with arabesque foliage, after Holbein, taken from one of the titles to Grafton's Chronicle, Folio, 1569.

‘ *The occasion of this Book.* ’

This note or prologue is surrounded by a border from a psalter of the fourteenth century; and beneath it is placed a coloured drawing from the seal used by Sir Christopher Hatton, after he was created a knight of the bath.

Dedication Ancient. To Christopher Hatton, Esq.

The border and capital initial on the first page of this epistle, are drawn from a manuscript of Froissart in the library of the London Institution. In the letter are the arms of the Hattons, and on a shield in the margin, is the monogram device of Thomas Marsh, the printer of Churchyard's Ovid. On the second page is a border somewhat similar to the former, in which are introduced several armorial ensigns, allusive to works mentioned in this dedication, or others produced by T. Churchyard. The arms and publications to which they refer are as follow.—Ancient Wales—‘ The Worthinesse of Wales,’ printed in 1580.—Leith—‘ The Seige of Leeth.’—Frobisher,—‘ A prayse and reporte of Maister Martyne Frobyshe's Voyage to Meta Incognita,’ printed 1578.—St. Quentin, The Seige of St. Quentin.—Scotland, Ireland, and England,—‘ The miserie of Flavnders, Calamitie of Fravnce, Misfortune of Portugall, Unquietnes of Irelande, Troubles of Scotland, and the blessed state of Englande ;’ printed in quarto without a date.

Ovid de Tristibus.—Booke 1st.

The poems of Ovid are divided into three books, to each of which a general illuminated border is adapted, the commencement and conclusion of the same have other borders, and the beginning of every elegy in the volume is varied again. As the greater part of these illumina-

tions consist of the usual ornaments of flowers, foliage, and waving lines: a very few words will be requisite for the description of each book. The opening illumination for the first book, is taken from a beautiful 'Office of the Holy Virgin,' in the Harleian Library (no. 2948). The general border for this book is a simple line ornamented with golden leaves, drawn from a psalter illuminated for King Henry VI. when young; preserved in the Cottonian Library (Domitian A xvii.). The other principal borders in this part of the volume, are two from Persian MSS. in the library of the East India Company; one singularly grotesque, from a breviary in the Harleian collection; (no. 2975) and one which concludes the book, composed of flowers and birds, drawn from the celebrated alchemical manuscript, executed in the sixteenth century (Harleian no. 3469).

'Here beginneth the second book.'

As the whole of this book is occupied by one elegy, and as the conclusion occurs on the commencement of the third book, there is but one border used for the whole of it. This is taken from the splendid Valerius Maximus already mentioned: and, as the book itself is addressed to Augustus Cæsar, a miniature of that prince, from the same authority is placed on the right hand margin of the first page.

'The thirde Booke.'

This commences with a border composed from various manuscripts, and contains two drawings of the Roman poet; one representing him in exile, and the other at court. The Spencer arms also appear upon this page. The general border of the third book is a rich French illumination taken from a beautiful breviary in the Harleian library (no 2971). The remaining decorations in this division, are principally as follow. A border from an exquisite missal formerly belonging to Elias Ashmole, the antiquary (Harleian, no. 2900); three singular borders from a manuscript missal (Harleian, nos. 2950, 3000). A curious ornament from an English manuscript on hunting, 'clepyd y^e Maistre of y^e Game' (Vesp. B. xii.) and a very remarkable border from a volume of Petrarcha's Sonnets in the Lansdowne library, which concludes the third book (no. 787.)

On the reverse of the last page is a vignette of Italian illuminating, from a manuscript of Boetius, on 'the Consolations of Philosophy;' in which the arms of Spencer are introduced in lieu of those of Medici,

which appear in the original. This manuscript is in the Lansdowne collection.

Imprint.—London : from the Shakspeare Press, &c.

The border on this page, which is drawn in pen and ink, was copied from a book of the original designs of Æneas Vico of the imperial coins of Rome ; for the work which he published entitled ‘ *Le Imagini degl’ Imperadori,*’ &c. Ven. 1548. Quarto. At the upper part of the drawing, is a coin of Augustus Cæsar, and the whole design formed the title-page to the coins of that reign. This manuscript is of vellum, and is preserved in the Harleian Library : no. 5381.

It may with perfect truth be said, that Mr. Thomson has here woven another garland of bright and lasting flowers to perpetuate his name as a careful and skilful illuminator of ancient lore. It is impossible to open the leaves of this decorated book, without being struck with the variety, the richness, and the good taste of the embellishments. The binding, by C. Lewis—in green velvet, within a morocco case—is worthy of what it envelopes.

ROMEO AND JULIET.

We have here a very limited reprint, struck off UPON VELLUM, of the original edition of the well known story of ROMEO and JULIET, upon which our immortal dramatist has founded one of the most popular of his plays. But such a copy as the present, ILLUSTRATED WITH SEVEN ORIGINAL DRAWINGS, by the inimitable pencil of GIAMBATTISTA GIGOLA, can with difficulty be conceived, and is with still greater difficulty described. It is not without due consideration that I venture to pronounce it an almost UNRIVALLED GEM—of its kind. Those only, who possess other copies of the same impression, illustrated in the like manner, have it in their power to place any thing in competition with it. I proceed to give a detailed account of it, leaving the reader to form his own opinions as he travels with me in the description.

This is a thin octavo volume, executed upon fair sound vellum, in a roman type sufficiently bold, and skilfully printed, There are two titles. The first is printed, and is as follows : ‘ *Storia di Due Nobili Amanti colla loro Pietosa Morte Avvenuta gia in Verona nel tempo del Signor Bartolomeo dalla Scala, e scritta da Luigi da Porto.*’ The second is executed with the pencil, in letters of gold, red and black lines alternately ; within a border of gold and light blue. This ms. title is as follows : ‘ *Historia Nouellamente Ritrouata di due nobili Amanti con la*

loro Pietosa Morte interuenuta gia nella Citta di Verona nel Tempo del Signor Bartholomeo dalla Scala.' This is executed in the gothic letter. The frame-work is not among the most successful efforts of Gigola, but the small group below, in cameo gris (as it is called), upon a gold ground, is very beautiful. Above this group, on each side, a weeping Cupid is sitting. Then follows the

ADDRESS TO THE READER.

Prefixed to this address, is a most exquisite specimen of the taste of of the artist in vignette composition. The forms are gracefully arabesque, and the colours, although extremely vivid, harmonize in a striking manner. This address informs us, that 'the number of copies of this edition is restricted to six—all UPON VELLUM: because the illuminator purposed to ornament only that number . . . In the course of his labours, he endeavoured to discover the ancient method of gilding, &c.; and he leaves the learned to judge whether he has succeeded, or whether that method be still to be considered as a desideratum.* In order that *each* copy may be considered as an *original* performance, and not as displaying a mere repetition of the ornaments of its precursor, he has endeavoured to vary the attitudes of the figures, and sometimes even the subject, as well as the accompanying ornaments—which he trusts will be an additional reason for valuing each respective copy.' This is the substance of Gigola's address.

DEDICATION.

The dedication is 'ALLA BELLISSIMA E LEGGIADRA MADONNA LUCINA SAVORGNANA.' It is preceded and terminated by a vignette† of equal elegance and effect.

FIRST ILLUMINATION †

Two Knights on horseback, in a gentle trot, are in earnest discourse with each other. One horse is brown, the other black. The

* Candidly speaking, Gigola appears to have *failed* in his gilding. Our countryman, Mr. Richard Thomson, whose merits have been detailed in the previous pages, *approaches* much nearer to the splendor of the gilding of the xiiith and following centuries. But he has not yet *reached* it.

† The vignettes are in the *manner* of some of those attached to the famous Giulio Clovio, in the possession of Mr. Grenville: see the *Bibliographical Decameron*, vol. i. p. clxxxviii.

‡ These illuminations are of small dimensions: measuring only three inches and a half by two inches and a quarter. The borders are about an inch in breadth.

nearest knight has pink, green, and yellow feathers upon his helmet, beautifully executed. A distant mountainous back-ground : bright, and well preserved in the keeping. A delicious atmospherical transparency pervades this picture. The border consists of a gray ground, with yellow ornaments, shaded ; very sweet.

SECOND ILLUMINATION.

A Dance. The figures are forming a circle ; in which Juliet, dressed in light blue, is immediately conspicuous. Her countenance is of the sweetest expression. At top, being a portion of the border, is a band, or orchestra, of Cupids playing. A most captivating composition.

THIRD ILLUMINATION.

The Marriage of Romeo and Juliet. The former is sitting at the extremity of a bench, placing his left leg under his right, turning to Juliet—whose head and shoulders only appear through an aperture in the wainscot. Her countenance is the most perfect that can be imagined. Romeo is putting the ring on her finger ; while by the side of them stands the friar, raising his right arm, and apparently pronouncing a benediction. Romeo is habited in a rich crimson velvet cloak. His hat and feather lie upon the seat : his profile is turned to the spectator. The ornaments in the surrounding border are prophetic of woe. Above, is a Cupid with sable wings, with a thoughtful brow : at bottom, is a figure with sable wings, and shrouded in a black hood and mantle. The colouring and general effect are perfect.

FOURTH ILLUMINATION.

Duel between Tibalt and Romeo. The artist has chosen the moment when the latter runs the former through the body ; but I submit that he has erred in the *attitude* of the successful assailant. It is an attitude of *defence* rather than of *attack* : a full, bold lunge always accompanying the passing of the sword through the body. This piece is full of brilliant colour ; and the border, consisting chiefly of warlike instruments, is elaborate and splendid in the extreme.

FIFTH ILLUMINATION.

Juliet in a Trance. Her countenance is, if possible, more lovely than before. Her relations surround her—stretched out as if a corpse—with anxious looks and throbbing hearts. The border is full of portentous omens. Above, is a heart within a flame of fire ; whilst two

furies, each on horseback, are about to contend for it. Below, is a similar heart, environed with flame—having a cord round it, fastened to two Cupids, each on horseback—pulling it a different way.

SIXTH ILLUMINATION.

Death of Romeo. Juliet awakes; and with frantic looks, and dishevelled hair, is receiving the last breath of her expiring husband; whose right hand, gently raised to accompany his expiring sigh, is touchingly conceived and executed. The friar is in the foreground to the right. The light of a lamp, placed below, gleams upon the distracted countenance of Juliet, and throws a fine effect of chiar-oscuro about the vault. The borders become yet more and more typical of death. A bat, with extended wings, on each side and at bottom, prepares us for the melancholy sequel.

SEVENTH ILLUMINATION.

Death of Romeo and Juliet. The unfortunate lovers are extended upon a bier—side by side—each beautiful in death. It is impossible to conceive any thing more placid, and yet more touching, than are the countenances of this hapless pair. A figure, overwhelmed with misery, is prostrate in the fore-ground, habited and wholly covered in a white drapery. The attitude and execution of this figure are beyond praise. Behind the dead bodies is a gothic interior; while the crucifix is raised, and the surrounding relatives and friends of each party appear to be overwhelmed in woe. At the top of the border, Mercury is conducting the departed spirits of the deceased towards the banks of the river Styx: below, Charon is advancing to receive them. It is evident that such an illustration, or *concetto*, is ill-placed, considering the time when the event is supposed to have happened. This last illumination is worthy of every thing that precedes it.

A notice at the end says, that the text of this edition is faithfully taken from that of Benedetto Bondoni, in octavo, supposed to be the first.* A word respecting the binding—which I consider as impossible

* Mr. Malone (*Variorum Shakspeare*, edit. 1813, vol. xx. B. I.) says, that the novel of *Romeo and Juliet* did not appear till 1535, when it was printed at *Venice*, under the title of *Giulietta*: a second edition was published in 1539, and a third in 1553—without the author's name. However this may be, it is certain that a *dateless* edition of this novel, printed by *Benedetto Bondoni*, at *Venice*, quarto, and which seems to have been reprinted for the purpose of *Gigola's* illustrations, is considered to be *THE FIRST*: and was, in consequence, reprinted by the Rev. W. H. Carr, for the Members of the Roxburghe Club.

to be *surpassed*. It is by C. Lewis. The volume is bound in *black velvet*, entirely plain; having the insides, of *vellum*, thickly and richly covered with gilt ornaments of the most delicate forms, and tasteful disposition. His Lordship's coronet and cipher are in the centre. The whole is preserved in a wooden case, covered with black leather, which shuts up in the form of a book, and bears the lettering of the title. Upon the whole, the noble owner of this volume may place it among the choicest treasures of his Library. It was obtained, from Milan, through the polite intercession of the Marquis of Trivulzio, at a price by no means disproportionate to its extraordinary merits.

CLARENDON'S HISTORY of the REBELLION; with
his RELIGION and POLITY. *Printed at the Cla-*
rendon Press. Octavo.

From the beauties of the *Pencil*, we descend naturally and pleasantly, as it were, to those of the *Burin*. Whatever merit may be due to either, or even to the whole, of the treasures previously described, is abundantly due to the present set of volumes . . . which comprise the labours of the IMMORTAL CLARENDON. The copy of the *History of the Rebellion*, now under consideration, is divided into the same number of *Volumes* as there are *Books*: namely, sixteen—as it would have been difficult to adopt any other plan which should so readily have suited itself to the purpose of Illustration. Another preliminary observation must be submitted. The form of this impression being the LARGE PAPER OCTAVO, recently printed at the *University of Oxford*, it has uniformly been his Lordship's object to obtain *only those engravings* which could be adapted to the size of the *printed page*—without folding, or much cutting down. The text therefore is not inlaid, and thereby made to become the vehicle of a *larger* set of volumes—as may be seen in the matchless copy, of this description, which was in the possession of the late Mr. Sutherland.*

Although such a plan as the present, when compared with that of Mr. Sutherland, would necessarily deprive this work of a great number of magnificent, and curious embellishments, yet, at the same time, it has

That edition is a small quarto, containing A B C D, in eights, and having a red and black title-page, in the gothic letter, in which the name of the author is omitted. The colophon: *Qui Finisse lo infelice Innamoramento di Romeo Montecchi Et di Giulietta Capelletti. Stampato in la inclitta città di Venetia Per Benedetto de Bendonì.*

* This copy is briefly noticed in the *Bibliomania*, p. 668.

not led to the *exclusion* of a great number, which are not less distinguished for brilliancy of execution and rarity of occurrence. The reader will therefore readily conjecture that a profusion of exquisite specimens of the talents of *Hollar*,* *Pass*, *Delaram*, *Faithorne*, &c. enrich the pages

* To give some notion of the value of the impressions from all these artists, *collectively*, the reader is here presented with a list of those only which were engraved by *HOLLAR*: the favourite of our countrymen.

- | | |
|-----------------------------------------------|---------------------------------------------|
| Bishop Andrews. | Dover, 4 views. |
| Anna Maria, Q. of Philip IV. of Spain. | 57 Dover Castle, 3 views. |
| View of Antwerp. | The Downs, 4 views. |
| 7 Thomas Earl of Arundel, 4 portraits. | View of Deal Castle. |
| 10 Alatheia Countess of Arundel, 3 portraits. | Plan of Edinburgh. |
| Countess of Kent. | Edward VI. |
| View of Arundel Castle | 65 Prss. Elizabeth, Daughter to Charles I. |
| Arundel House, 2 views. | Robert Earl of Essex. |
| 15 J. Bastwick. | View of Royal Exchange, |
| View of Beeston Castle. | Sir Thomas Fairfax. |
| Sir Robert Berkley. | John Lord Finch. |
| View of Birmingham. | 71 James Marquess of Hamilton, 2 portraits. |
| View of Bonne. | Sir Robert Heath. |
| 20 View of Brussels. | Alexander Henderson. |
| George Duke of Buckingham. | 80 Queen Henrietta Maria, 7 portraits. |
| Earl of Bullinbroke. | Ditto sent away by Sea. |
| Henry Burton. | Henry VIII. |
| View of Cadiz. | Lord Herbert of Ragland. |
| 25 Small Plan of Cambridge. | Earl of Hertford. |
| Charles I. Prince of Wales. | 85 Richard Hooker. |
| Ditto King, 7 portraits. | Queen Katharine Howard. |
| His Statue at Charing Cross. | View of Hull. |
| Charles II. Prince of Wales. | H. Earl of Huntingdon. |
| 34 Ditto King, 5 portraits. | 90 Judge Hutton, 2 portraits. |
| Charles Lewis, Elector Palatine. | Queen Jane Seymour. |
| Tumults in Cheapside. | 95 Castles in Jersey, 4 views. |
| View of Chester. | Lord Kimbolton. |
| Christina Q. of Sweden. | Prentices, &c. assaulting the Gate of |
| View of Cologne. | Lambeth. |
| 40 Sir Francis Cottington. | View of Lambeth. |
| View of Covent Garden. | Abp. Laud, and Lord Strafford. |
| View of Coventry. | 101 Abp. Laud, 2 portraits. |
| View of Crew House. | Trial of ditto, 2 views. |
| Sir George Croke. | John Lilburn. |
| 45 Sir Ed. Deering. | London, 5 views. |
| Basil Earl of Denbigh, 2 portraits. | 110 Christopher Love. |
| Lord Denny. | Col. Lunsford driving the Londoners out |
| Ed. Earl of Dorset. | of Westminster. |
| 50 View of Dort. | Elizabeth Lady Maltravers. |

of this very extraordinary copy; especially as the size of the book does not exclude a great number of small whole-length portraits, whether on foot or on horseback, which are well known to the curious for their extreme rarity and value. Thus, these volumes comprise not fewer than *one hundred and four* whole-length portraits, which may be called *pedestrian*; and *one hundred and twenty* whole-lengths of such as are usually called *equestrian*—portraits. This copy also contains several *drawings*, in black and white, of portraits, of which there exist *no engravings*; among which, is one of Sir Arthur Hesilrige, from an original picture now preserved at his family seat in Leicestershire; of which his Lordship was permitted by its owner, to have a copy, on the condition that it should *never be engraved*. Several impressions, from *private plates*, also adorn this copy.

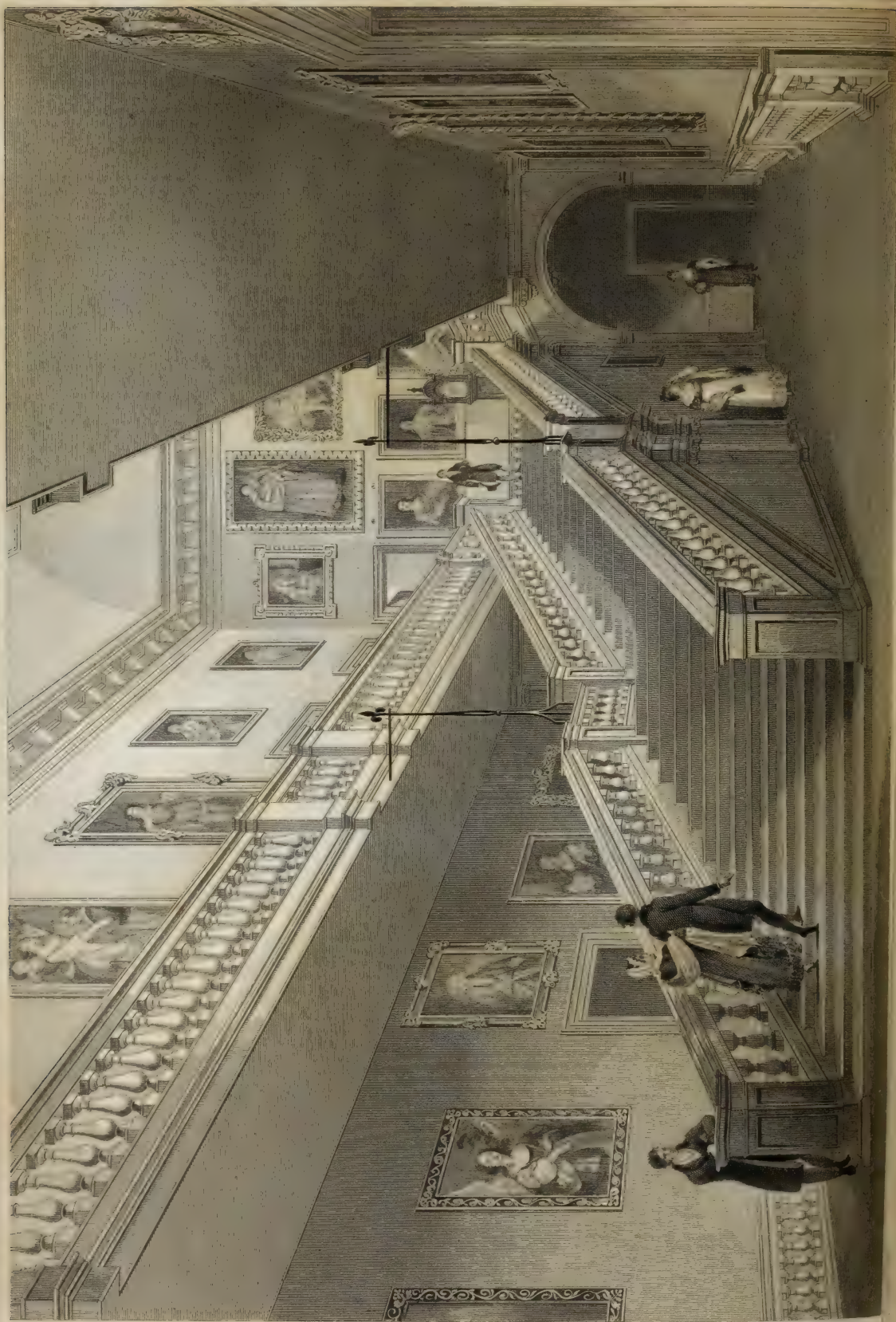
Of course it would be as injudicious as impracticable—consistently with the plan of this work—to give a *detailed account of every engraving*.

- | | |
|----------------------------------------------------|----------------------------------------|
| The Isle of Man, 2 views. | Mary Duchess of Richmond, 2 portraits. |
| 116 Mary Prss. of Orange, 2 portraits. | 150 View of Richmond. |
| Mary of Medici. | Sir Benjamin Rudyard. |
| View of the Church of St. Mary Overy. | Prince Rupert, 3 portraits. |
| 120 Mentz, 2 views. | 156 W. Earl of Salisbury, 2 portraits. |
| Lionel Earl of Middlesex. | Bishop Sanderson. |
| Samuel Morland. | Lord Say and Sele, 2 portraits. |
| Lord Mowbray, 2 portraits. | 160 Abp. Spottiswood. |
| 125 Marquess of Newcastle. | Lord Strafford, 2 portraits. |
| Earl of Newport. | Execution of ditto. |
| Fred. H. Prince of Orange, 2 portraits. | Charles Brandon, Duke of Suffolk. |
| 130 William II. Prince of Orange, 2 ditto. | 165 View of the Texel. |
| Bishop Overall. | View of the Tower of London. |
| Small Plan of Oxford. | Bishops committed to the Tower. |
| View of Oxford. | Sir W. Waller. |
| Parliamentary Mercies. | Robert Earl of Warwick. |
| 135 Philip Earl of Pembroke & Montgomery. | 170 View of Warwick Castle. |
| Philip IV. King of Spain. | View of Westminster Abbey. |
| Plymouth, 3 views. | View of Westminster Hall. |
| 140 Jerome Earl of Portland. | Earl of Westmoreland. |
| Frances Countess of Portland. | Philip Lord Wharton. |
| Protestation taken by Ministers and People. | 170 Whitehall, 2 views. |
| William Prynne. | View of the Isle of Wight. |
| John Pym. | John Wildman. |
| 145 Reconciliation of the English & Scotch Armies. | 176 Abp. Williams, 2 portraits. |
| John de Reede. | Marquess of Winchester. |
| James Duke of Richmond and Lenox. | Windebank & Fynch flying beyond Sea. |
| | View of Windsor Castle. |
| | Cornelius de Witt. |

ing even of a few of the more celebrated portraits: but when it is known that, of CHARLES I., there are here not fewer than *one hundred and seventy* engraved portraits — of CHARLES II., *one hundred and twenty-two*—and of CROMWELL, *seventy-four*—each, and all, of a size proportioned to these pages—it will be naturally concluded that almost every thing exquisite and uncommon, of such a form, may be found within these matchless volumes. This pleasurable toil of illustration has engaged his Lordship's attention for the last fifteen years; and although such a pursuit may be considered as endless, yet it is now terminated in a manner to satisfy even the most fastidious and most unremitting of Print-Collectors. The united diligence and judgment of Messrs. Woodburn and W. Scott, have chiefly contributed to such a Collection; which has necessarily been attended with an expense proportionate to the number and value of the engravings; which amount to at least three thousand two hundred.

These volumes have been recently bound, in the most splendid and appropriate manner, by C. Lewis, in dark green morocco.

Thus has the reader been conducted round the LIBRARY at ALTHORP. The circuit, or rather bibliographical journey, has been necessarily rapid; yet enough has been seen to convince him of what a more leisurely survey would produce. The preceding may indeed be called little better than an Epitome of the contents of this extensive and magnificent Collection.



THE STAIR CASE.

ON passing through the door, immediately opposite the entrance into the house, in the hall before described, (see page 1) the visitor casts his eye, with no small gratification, on the scene—which is represented in the ANNEXED ENGRAVING. This is the stair case of which such handsome mention is made in the *Travels of Cosmo III., Grand Duke of Tuscany*, at page xxxiv. ante; and of which the fair SACHARISSA, as has been before observed, was the architectress or planner. But this magnificent ascent to the upper, or what was formerly used as state apartments, led to scarcely any thing but the rooms immediately connected with it; and in order to remedy so palpable an inconvenience, the present proprietors of Althorp caused those GALLERIES to be built, which are seen in the annexed view; and which, while they greatly add to the beauty of the coup d'œil, contribute as essentially to the convenience of the mansion. The whole of this interior view has a very pleasing and peculiar effect.

Before we mount the stair-case, and join the party who are represented in the engraving, as in the act of ascending, we may linger for a few minutes below—and make ourselves acquainted with the pictures which are seen on the floor. The portrait, opposite—which is over a door—leading into the billiard library, is ELIZABETH, DUCHESS OF BRIDGEWATER, third daughter of John Duke of Marlborough. She was, first, Countess, and afterwards Duchess of Bridgewater, by her marriage with Scroop Egerton, Duke of Bridgewater, and was also the mother of Lady Ann Egerton, to be presently described. She had also two sons. The countenance of this lady is certainly that of a fine and beautiful woman. The artist was *Jarvis*; and the performance is more creditable to his memory than most of the specimens which have survived him.

To the left, is her sister HENRIETTA, ELDEST DAUGHTER OF THE DUKE OF MARLBOROUGH, and wife of the son of Francis,

the famous Earl of Godolphin; the great favourite of Henrietta's mother; see page 78, ante. The painter is *Kneller*. Still more to the left, is a portrait of SIR ROBERT SPENCER, of Offley; in the county of Herts. Facing the bottom of the staircase, is a large painting, representing WILLIAM GODOLPHIN, LADY ANNE EGERTON, and VISCOUNT BRACKLEY; being whole lengths of them when young. Godolphin was grandson of John Duke of Marlborough, by Henrietta, his eldest daughter, and on the death of the Duke, became Marquis of Blandford; but died in 1731, (having married a lady of Dutch extraction at Utrecht, in 1729) without issue. See page lv. ante. Lady Ann Egerton was the only daughter of Elizabeth, third daughter of the Duke of Marlborough, and first wife of Scroop Egerton, first Duke of Bridgewater. She married, first, Wriothesley, third Duke of Bedford; and secondly, William, grandfather of the present Earl of Jersey. John, Viscount Brackley, was her brother.

To the right of this picture, is a portrait of HELEN, LADY SPENCER, wife of Sir Robert Spencer of Offley. Below, is a portrait of HENRY SPENCER of Offley. Over a closed door, under the gallery, to the left on entering the area—as in the view—is a half-length portrait of MARY, *fourth daughter of the DUKE OF MARLBOROUGH*, who married John Duke of Montagu. Over the door or entrance, to the left of the Duchess of Montagu, is a portrait of the *twelfth Earl*, and only DUKE OF SHREWSBURY; prime minister of William III. and whose name has recently received a good share of popular attention, from his *Private and Original Correspondence with King William, &c.* edited by the Rev. Mr. Coxe, and of which some use has been made in the preceding pages of this work; vide p. xxxix-xlii.

The portraits *under* the gallery, on the left hand of the fire-place, are as follow: LADY CLANCARTY, an UNKNOWN LADY, GENERAL SIR JOHN MORDAUNT, K. B. MARY, DUCHESS OF RICHMOND, a copy from Vandyke. LORD CHANCELLOR MACCLESFIELD, in his robes of Office. The portraits under the gallery on the right of the fire-place, are as follow: two of LADIES, UNKNOWN. CHARLES II. a full length in his robes as a knight of the garter. Next to this portrait, is one of which the ANNEXED



JOHN, MARQUIS OF BLANDFORD.

Only Son of John Duke of Marlborough.

*From the Original Painting in the Possession of
Earl Spencer at Althorp.*





ANNA
FANNY MONTAGNA

London: Printed by J. Johnson, in Pall-mall.

ENGRAVING affords the best idea. It is that of JOHN, MARQUIS OF BLANDFORD, eldest son of John Duke of Marlborough, who died of the small-pox in the sixteenth year of his age. A very particular and interesting account of his last illness and death will be found in the XVth. chapter of Mr. Coxe's *Memoirs of the Duke of Marlborough*. The painting is by Sir Godfrey Kneller. Next to this is a whole length portrait of CHARLES, second DUKE OF MARLBOROUGH, in his coronation robes, as fifth Earl of Sunderland.

Having surveyed this curious collection of FAMILY PORTRAITS on the ground floor, I must again call upon the visitor to make the circuit of the lower apartments complete, before he mount the stair case. Accordingly, passing round under the north gallery, he will be conducted into

LORD SPENCER'S BED CHAMBER.

Over the chimney-piece is a very beautiful specimen of the talents of *Pompeio Battoni*, in a portrait of the FIRST COUNTESS SPENCER; mother of the present Earl:—of which the OPPOSITE ENGRAVING is a faithful representation. This picture was painted at Rome in 1763. Over the entrance-door, is a portrait of her husband, JOHN, FIRST EARL SPENCER, by *Gainsborough*. His Lordship (father of the present Earl) was about the age of thirty-five, at the time of its execution. On the other side of the chimney, there is another portrait of him when he was fourteen years old. The painter is unknown. On the opposite side of the room, are portraits of the PRESENT COUNTESS SPENCER, LADY ANN BINGHAM, her sister, and the LATE COUNTESS OF BESSBOROUGH, sister of the present Earl Spencer. They are all three executed by *Sir Joshua Reynolds*; the two first being yet fresh and vigorous specimens of his pencil. They are known to the virtuoso by the charming engravings of them, in stippling, by *Bartolozzi*. The portrait of the Countess of Bessborough has been engraved in mezzotint. In the pier between the windows, is a portrait of the present EARL OF BESSBOROUGH, also by *Reynolds*; but a less favourable performance, in every respect, than that of the Countess, his late consort. In this room is preserved the original drawing, by the late Mr. Alexander,

(draftsman to the British Museum) of the large SILVER VASE presented to his Lordship, by his tenantry at Althorp, on the 23d of December, 1815. Opposite his Lordship's bed chamber, having the entrance passage between, are

LADY SPENCER'S DRESSING AND BED ROOM.

These rooms look into a small flower-garden. The dressing room is wainscoted in pannels, and painted in arabesque by Boileau. We pass through it into her Ladyship's bed-room, where are the following portraits. Over the door, on entrance, is a portrait of CHARLES, FIRST EARL OF LUCAN, by Sir Joshua Reynolds—in fine preservation. To the right, is a portrait of RICHARD, the PRESENT EARL OF LUCAN (when Lord Bingham) by the same artist. Over the chimney, is a picture containing small whole lengths of GEORGIANA, the LATE DUCHESS OF DEVONSHIRE, HENRIETTA FRANCES, LATE COUNTESS OF BESSBOROUGH, and the present EARL SPENCER, their brother, when in his sixteenth year. The artist is *Angelica Kauffman*.

But a most brilliant specimen of the pencil of *Angelica Kauffman*—is a small whole length portrait of the late first COUNTESS of LUCAN, mother of the present Countess Spencer—and of which the OPPOSITE ENGRAVING, beautiful and faithful as it is,* is hardly sufficient to give an adequate idea. The original measures four feet by three: and is in a perfectly fine state of preservation. The visitor and reader will contemplate such a picture with increased satisfaction, when it is known to be a resemblance of the *Illustrator of the Shakspeare*, of which so particular an account has been given in the preceding pages.† Opposite the bed, is a head of Georgiana, Duchess of Devonshire, when a child. In the centre, is a group of four children of the late Earl Spencer, and on the right is a head of the present Earl Spencer, when a child. All these are in crayons, by Miss Read. To the left of the group by Angelica Kauffman, is another portrait of the present Earl Spencer, when a child; with a black cap and feather, and a dog by the side of him.

* From the necessity of adapting it to the pages of this work, the above engraving occupies only two thirds of the figure of the original.

† See p. 200, ante.



MARGABETE, COUNTESS OF LUCAN.

From an Original Painting by Alexander Kneller.

In the Possession of Lord Grosvenor, at Albemarle.



T. Wain del.

Worthington sc.

SIR JOHN SPENCER, KNT

Father of the first Baron Spencer,
A.D. 1490. Aged 57.

Original in the possession of Earl Spencer at Althorp

We now mount the Stair Case, with the company in the engraved view—so often referred to—and stop at the landing-place, to notice the following pictures, which face the visitor on ascending. Four kit-kat pictures—the first on the left hand, *Queen Anne* with her son the Duke of Gloucester: the next, Sarah Duchess of Marlborough, with the key as groom of the stole. Next, Mary Queen of England, and lastly George, Prince of Denmark. Above these four pictures on the left hand, is John Carteret, first Earl Granville: whole length of Robert, first Lord Spencer: in the centre Lord Lisle, and his sister, children of the Earl of Leicester, nephew and neice of Dorothy, Countess of Sunderland; a charming, and interesting picture by Sir P. Lely. Next to them, Margaret Willoughby Lady Spencer, wife to Robert first Lord; Frances Worsley Countess Granville, she was Mother to Lady Georgiana Carteret, wife to the Honourable John Spencer, and grandmother of the present Earl. In the right hand gallery, the Duke of Roxburghe, and five full length pictures—First, Ann Churchill, Countess of Sunderland, with her daughter Diana, afterwards Duchess of Bedford—Ann Viscountess Bateman, sister to Charles Duke of Marlborough—Lady Longueville,—her son was created Earl of Sussex;—Ann Countess of Sunderland with her son Robert, who died young at Paris. On the left side of the window—Adelaide, Widow of the Marquis Paleotti—Duchess of Shrewsbury; Anna Maria Brudenell, Countess of Shrewsbury, Mother of the only Duke of Shrewsbury; under her, the portrait of Sir John Spencer, the father of the first Lord Spencer.* On the right hand of the window, the Duke of Manchester; under him, Sir John Spencer of Offley; over the door, Lady Georgiana Carteret, wife of the Honourable John Spencer, and grandmother to the present Earl. In the left hand gallery, a portrait of a Lady unknown, and three full length pictures:—first, Charles third Earl of Sunderland: second, Lady Georgiana Spencer, and her son John, first Earl Spencer, and Lady Masham; third, Heneage Finch, Earl of Nottingham. Over a door a portrait of a Lady unknown, and next to her, a portrait of Juliana Countess of Burlington.

* See the OPPOSITE ENGRAVING.

In the lobbies are five portraits of the Spencers of Offley, in the county of Herts.

In the anti-chamber of the picture gallery is the marble bust of the Earl of Godolphin, by Rysbrach; and a terra cotta of Vandyck; two landscapes by Moore, painted at Rome in 1786, and over the door into the gallery, a man in armour sleeping on a drum head.

Over the chimney of the stair case is a window of ancient painted glass, representing armorial bearings; and under it is fixed a banner inscribed with the word GRATITUDE: presented to the present Earl Spencer by his tenants.

THE PICTURE GALLERY.

‘ . . . the GALLERY at ALTHORP, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.’

WALPOLE : *Anecdotes of Painting*, vol. iii. p. 18; edit. 1765.

THIS highly interesting Collection of Pictures, or rather of HISTORICAL PORTRAITS, is contained in a room of one hundred and fifteen feet in length, by twenty feet and a half in width, and nineteen in height. It is usually entered at the northern extremity; from which a splendid coup d’œil is obtained of the entire series—terminated, at bottom, by one of the finest whole-length specimens of Vandyke’s pencil, between two similar specimens, of scarcely less brilliancy, from the pencil of Sir Joshua Reynolds. These shall be described in their proper order. We begin by turning round to the left, as we enter the room, with the pictures which are placed opposite the windows. Over the entrance door is an original portrait of

MONSIEUR DE COLBERT, by MIGNARD.—This fine picture has been described in the *Bibliographical Tour*, vol. ii. p. 477; and was purchased at the sale of the late Quintin Craufurd’s collection, at Paris. It was fitting that the portrait of a great Minister, and great Collector of Books—from whose library so many fine copies grace the shelves below—should find a place in a Gallery like this. We proceed to the right

JOHN DUKE OF MARLBOROUGH, by Sir G. KNELLER.—This is a half-length, and the usually received portrait of Marlborough. It has been recently, but not very faithfully, engraved, for Mr. Coxe’s *Life of that hero*.

PHILIP II. KING OF SPAIN, by SIR ANTONY MORE. — A genuine picture; painted upon wainscot. Philip is in a black dress, richly studded; with a gold chain across the neck, and a belt and sword below. The countenance exactly resembles that in the fine whole-length of the same monarch, in the collection of his Grace the Duke of Devonshire.

KING HENRY VIII., QUEEN MARY, and WILL. SOMMERS the Jester.—The *opposite engraving* will give the best notion of the composition of this picture, which I consider as one of the most curious and valuable in the collection. It is presumed that HANS HOLBEIN was the painter of it; for although the tone of colour be darker than that which is usually seen in his productions, yet the *ground-work* of the King's tunic, or vestment, in *crimson foil*, such as we see in the undoubtedly genuine picture of the same monarch, by the same artist at Somerset House; is strongly indicative of that painter's style. That Will Sommers was also a subject upon which his pencil was exercised, may be seen on consulting Granger, vol. i. p. 116-17. I should add, that all the figures are of the size of life.

THE SFORZAS, by ALBERT DURER.

Maximilian Sforza, Duke of Milan, in 1512. Eldest son to Ludovico, surnamed the Moor, and Beatrix D'Est: died in 1530, unmarried.

Francis Sforza, Duke of Milan, in 1529. Second son to the Moor, married Christiana, daughter to Christian II. King of Denmark: died in 1535, without issue.

The above portraits are curious and interesting specimens of Albert Durer's art; they appear in one of the compartments of a picture painted in wood by that artist; the middle division of which represents a man sitting at a table with a skull before him; and the opposite compartment to that above described, contains the Salutation of the Virgin. It is in good preservation.

BARBARA, DUCHESS OF CLEVELAND, by SIR PETER LELY.—She was daughter to Villiers, Viscount Grandison, who was son to Villiers, Duke of Buckingham. She married Palmer, Earl of



HENRY VIII, HIS DAUGHTERS MARY AND ELIZABETH, QUEEN MARY, and WILL. SOMERS, 1545.

From the original painting in the Gallery at Hampton Court.

Castlemain; and being mistress to Charles II. was created Duchess of Cleveland by that monarch: by whom she had several children. 'She was,' says Bishop Burnet, 'a woman of great beauty, but most enormously vicious and ravenous; foolish but imperious; very uneasy to the King; and always carrying on intrigues with other men, while yet she pretended she was jealous of him. His passion for her and her strange behaviour to him did so disorder him, that often he was not master of himself, nor capable of minding business, which in so critical a time required great application.' Granger observes that 'she was the most inveterate enemy of the Earl of Clarendon, who thought it an indignity to his character to show common civilities, much more to pay his court, to the mistress of the greatest monarch upon earth. When this honoured nobleman was going from court, upon his resignation of the Great Seal, the Duchess of Cleveland, who knew him to be her enemy, insulted him from a window of the palace. He turned to her and said, with a calm but spirited dignity, 'Madam, if you live you will grow old.' After a life of continued profligacy, she died of a dropsy, in her sixty-ninth year, A. D. 1709.

She is here painted in the character of a shepherdess, with a crook in her hand. This is in every respect a genuine picture—in fine preservation.

LA COMTESSE DE GRAMMONT, by Sir PETER LELY.—A charming portrait of a beautiful and virtuous woman. The drapery is blue, with a straw-coloured handkerchief. The Countess of Grammont was sister to Count Hamilton, whose interesting memoirs make us so intimately acquainted with the manners of the court of Charles II. Her father was Sir George Hamilton, one of the sons of the first Earl of Abercorn. By Philibert, Comte de Grammont, her husband, she had two daughters; one married the Earl of Stafford, the other was Lady Abbess of the Canonesses in Lorraine. Her conduct was without reproach at the court of Charles II., and of Louis XIV.—A sure test of her virtue and good taste. There is an engraving of her (but I know not whether from *this* picture) in the edition of the *Mémoires de Grammont*, published at *Strawberry Hill* in 1772,

quarto. The engraving is by G. Powle—‘executed in a style of beauty and spirit that has been seldom surpassed.’ *Bibliomania*, p. 720. It is, I presume, to *this* engraving that Bromley refers: p. 244.

SIR P. P. REUBENS, by VANDYKE.—A whole length. The attitude is as graceful as the finishing is delicate. A gold chain, pending from the right shoulder, vanishes a little below the left arm. A key is stuck in the girdle; and the gloves are held in the left hand. The subject is dressed wholly in black.

UNKNOWN PORTRAIT: apparently of a Man of Letters, by Sir ANTONY MORE. — A very fine specimen of the master. It is painted upon panel. The following engraving of it is by Professor Hesse of Munich, from an exquisite copy, in water colours, of the same size, by the late Mr. Satchwell.







T. Kneller del.

E. Smeaton sculp.

NELL GWYNN.

From a Painting by Sir P. Lely in the Possession of
Earl Spencer, at Althorp.

Printed by J. D.

London, Published for the Rev. T. H. B. 1742.

SIR ANTONY VANDYKE, by Sir P. P. REUBENS. — A head and shoulders only.

NELL GWYNN, by Sir PETER LELY.—The *Opposite Engraving* will convey some notion of the beauty and elegance of this picture. It has greater feminine attraction than any one which I remember to have seen of the Original. Granger, in his list, does not describe the present; of the genuineness of which there cannot be a doubt.* She is dressed in a yellow or straw-coloured gown, with a lavender-coloured mantle thrown over it. The character of the Original is too notorious to need recital. Granger, vol. iv. p. 188, has given a brief but vigorous delineation of her. She was the most celebrated low comic actress of her day; and having become mistress to Lord Dorset, and afterwards to Charles II., she had, by the latter, two sons; the Duke of St. Albans and James Beauclerk. She was a taunting rival of the Duchess of Portsmouth; and Madame de Sévigné, in one of her letters, gives an amusing anecdote of her spirit and impertinence, upon some occasion in which the Duchess was concerned. See the *Mémoires de Grammont, Paris, 1812, octavo, p. 381*. Burnet calls her ‘the most indiscreet and extravagant person that ever appeared at court.’ Notwithstanding she had grossly abused the King’s liberality, or rather profligacy, (for Charles had bestowed not less than £60,000. upon her,) she was remembered by the dying monarch in his last moments. ‘Do not let poor Nelly starve!’—were his words to those who stood round his death-bed. *Dryden’s Works, Edit. Scott: vol. x. p. 82, edit. 1821*. The anecdote of her, related in the ixth volume, p. 426, of the same work, is better told in Granger.

THE DUCHESS OF PORTSMOUTH, by Sir PETER LELY. — The most constant, and the most favoured, but most unpopular of all the mistresses of Charles II. Her name was LOUISE DE

* The portrait of her, among Harding’s wretched engravings, in the quarto edition of Grammont, p. 259, *seems* to be a copy of the above. That of her, sitting between her two sons, and considered to be so very rare and expensive, is, to the best of my recollection, a vulgar and insipid performance.

QUEROUAILLE. She came over in the train of the King's sister, who was married to Philip, Duke of Orleans, in order to entice Charles into an union with Louis XIV.—which unhappily succeeded but too well. She was created Duchess of Portsmouth on August 9th, 1673; and is thus noticed by Evelyn, about three years before her creation: 'Nov. 4, 1670, I now also saw that famous beauty, but in my opinion of a childish, simple, and baby face, Mademoiselle Querouaille, lately Maide of Hon^r to Madame, and now to be so to y^e Queene.' *Memoirs*, vol. i. p. 432. Evelyn relates a droll story about her, in the following year, when she was 'coming to be in greate favor with the King'—and in which story he seems to repel, with some degree of indignation, the charge imputed to him, of having witnessed some indiscretions of that 'young wanton.' There were certainly strange proceedings at Euston, a 'place of Lord Arlingtons.'

Charles was unwearied in his attentions, and unbounded in his gifts and marks of distinction, to this extraordinary woman. Her apartments at Whitehall, in 1675, were (says Evelyn) 'luxuriously furnished, and with ten times the riches and glory beyond the Queenes; such massy pieces of plate, whole tables, and stands of incredible value.' *Memoirs*, vol. i. p. 480. Again, at p. 539, Evelyn describes an entertainment given to the Ambassador of Morocco 'at the Dutchesse of Portsmouth's glorious apartments at Whitehall.' In the company, he describes Lady Lichfield and Sussex, the Duchess of Portsmouth, Nelly, &c. concubines, and *cattell of that sort*, as splendid as jewells and excess of bravery could make them.' The foreigners 'tooke leave with this compliment, that God would blesse the Dutchesse of Portsmouth and y^e Prince her Sonn, meaning the little Duke of Richmond;' p. 539. This took place in 1682.

These apartments (says Evelyn) had been pulled down and rebuilt three times to please the Duchess: but in 1691 were destroyed by fire, which consumed 'other lodgings of such lewd creatures, who debauched both King Cha. 2, and others, and were his destruction.' Granger says (apparently upon the authority of Voltaire's *Siècle de Louis XIV.*) that 'her beauty, which was not of the most delicate kind, seemed to be very little





THE SPECTATOR IN THE MOUNTAINS
 BY THE AUTHOR OF THE SPECTATOR
 IN THE MOUNTAINS OF THE MOUNTAINS
 IN THE MOUNTAINS OF THE MOUNTAINS

impaired at seventy years of age.* Charles, on his death-bed, particularly recommended her and her son to the protection of his successor. She herself died as late as the year 1734, in the eighty-ninth of her age. To return to the portrait; of which so beautifully an ENGRAVED COPY embellishes these pages. The Duchess is dressed in an orange-coloured gown. The mantle is light blue. Her right hand holds a sprig, or some leaves, which are offered to a lamb—here obliged to be omitted for want of room. The colouring and expression of the face are perfect; and, on the whole, this fine original picture merits every thing said of the painter by Walpole, in his *Works*, vol. iii. p. 27. The back-ground is among the happiest specimens of the master; and the back-grounds of Lely appear occasionally to have been successfully imitated by Sir Joshua Reynolds.

PENELOPE WRIOTHESLEY, SECOND LADY SPENCER, by VANDYKE.—A 'Spencer' by Vandyke is a treasure: as was the lady herself to her husband. See p. xxv. ante. This is a whole-length portrait, well conceived, and as ably executed: and apparently a most faithful resemblance. The subject is looking over the right shoulder; habited in light blue satin. A favourite little dog is before her, with his back to the spectator.

WILLIAM, DUKE OF DEVONSHIRE, by SIR JOSHUA REYNOLDS. A head and shoulder portrait: admirably pencilled and coloured,

* Dryden addressed her in a song, not long after her arrival, entitled, 'THE FAIR STRANGER'—of which the two concluding stanzas are these:

Your smiles have more of conquering charms,
Than all your native country's arms;
Their troops we can expel with ease,
Who vanquish only when we please.

But in your eyes, O! there's the spell!
Who can see them, and not rebel?
You make us captives by your stay;
Yet kill us if you go away.

But Evelyn was not far short of the mark, when he described her countenance as having something in it 'childish and baby-like.'

and in a fine state of preservation. The resemblance to his son, the present Duke, is most striking.

MARECHALE DE MURY, by Sir JOSHUA REYNOLDS. — She was an intimate friend of the late Countess Spencer; and is here represented sitting, with her head resting upon her left hand and arm, supported by the knee. She is decorated with a blue ribbon, indicating her being (at the time this picture was painted) a Chanoinesse of the noble Chapter of Nuys, near Dusseldorff.

LADY DENHAM, by Sir PETER LELY. — This lady makes a brief, but a brilliant figure, also, upon the canvas of Grammont. In other words, she is there introduced almost for the sake of ridiculing her husband, Sir John Denham, the famous poet, whose wife she became when she was only eighteen years of age, and when her husband was in his seventy-ninth year. A short time afterwards, she became lady of the bed-chamber to the Duchess of York, and sullied her reputation by her intrigues with the Duke. She was the beautiful MISS BROOKS. The fruits of her marriage were only jealousy on the one part, and indifference on the other; and her death is supposed to have been precipitated at Sir John's house, where she was confined, by poison.* The ANNEXED ENGRAVING is doubtless the most faithful of those which have been executed of the subject. The drapery consists of a light blue mantle upon a straw-coloured gown; very harmonious in its effect. Walpole has certainly treated the draperies of Lely with too much severity—in saying that they appear to be ‘supported by a single pin.’

* In the *Athen. Oxon.* vol. iii. col. 823-7, *edit. Bliss*—we are informed, on the authority of Aubrey, that ‘Sir John was ancient & limping. The Duke of York fell desperately in love with his second wife; which occasioned Sir John's distemper of madnesse. His second Lady had no child, and was poisoned by the hands of the co. of Roc. with chocolate.’ Sir John was Clerk of the Board of Works, and Architect in ordinary to the King. Evelyn, however, had but a poor opinion of his architectural talents—‘knowing him to be a better poet than architect, tho’ he had Mr. Webb, (Inigo Jones's man) to assist him.’ *Memoirs*, vol. i. p. 341.



LADY DENHAM.

From the Original Portrait by Sir P. Lely in the Gallery at Alderbury.

London, Published for the Author, J. D. Leaden, 1782.



SPRING 1800

Now at the National Portrait Gallery, London

Engraved by J. Smith

MRS. JANE MIDDLETON, by Sir PETER LELY.—“ La Middleton, bien faite, blonde et blanche, avoit dans les manières et le discours quelque chose de précieux et d'affecté. L'indolente langueur dont elle se paroît n'étoit pas du goût de tout le monde. On s'en donnoit aux sentimens de délicatesse qu'elle vouloit expliquer sans les comprendre, et elle ennuyoit en voulant briller. A force de se tourmenter là-dessus, elle tourmentoît tous les autres; et l'ambition de passer pour bel esprit ne lui a donné que la réputation d'ennuyeuse, qui subsistoit long-temps après sa beauté.” Such is the pointed and ungallant opinion of Mrs. Middleton by Grammont. The Count selected her as one of his early favourites: “ Les gants parfumés, les miroirs de poche, les étuis garnis, les pâtes d'abricot, les essences et autres menues denrées d'amour, arrivoient de Paris chaque semaine avec quelque nouvel habit pour lui,” &c. *Mémoires*, p. 126, edit. Renouard, 1812. 8vo. The picture in question, of which a FAITHFUL COPY is here subjoined, is preferable to its precursor. All the engravings of the original which I have seen, appear to be at once feeble and faithless.

HENRI DE LORRAINE, TROISIEME DUC DE GUISE, by *Francis Porbus the younger*.—This exceedingly fine whole length portrait, of the size of life, was obtained at the sale of the late Quintin Craufurd's pictures, at Paris. It is in the finest state of preservation. The back ground is a scarlet curtain. The Duke rests his right hand upon a table, and his left is placed upon his hip. He is clothed in a rich black dress. The scar upon his right cheek, occasioned by a bullet-wound, in a rencontre near Chateau-Thierry—and which obtained him the nick-name of *Balafré*—is sufficiently visible. A dog, of what is called the *Talbot-breed*, is sitting down, and looking at his master with a sort of intensity of affectionate respect. The whole is a fine piece of art, not unworthy even of Titian.

The ORIGINAL was one of the most famous, and most ambitious men, which France—in the turbulent period of the League—ever produced. He was the idol of the people: as well from the beauty of his person, as from the elegance of his manners, the affability of his address, and the courage which he manifested on

all occasions, on which it could be displayed. He became the first minister, and afterwards the determined opponent of his monarch, Henri III :—and if his end had not been hastened by the audacity of his own conduct, there is no saying into what yet deeper misery his country might have been plunged. He fell beneath the daggers of assassins, on a visit to the king. The day before his death, he found, beneath a napkin, near his plate, at dinner, a note—which apprised him of his quickly approaching end. On reading it, all he said was, *HE DARE NOT!*—and coolly finished his dinner. Having called a council that same evening, with his brother the Cardinal de Guise, and the Archbishop of Lyons, it was resolved—in a desperate moment—that he should force himself, the next day, upon the King. On the 23d of December, 1588, this sudden and fatal visit was paid. The Duke had no sooner entered, than he saw the guard doubled; and the hundred Swiss soldiers ranged upon the steps. This disconcerted him a little; when, on being admitted into the first hall, the doors were instantly closed upon him. Nevertheless, he assumed a cheerful air; saluted the privy counsellors with his accustomed gracious manner; and, on entering the cabinet to pay his respects to the King, was overwhelmed by the daggers of several assassins, posted there for the purpose of his destruction; before he could even put his hand upon his sword to defend himself; and expired, exclaiming—“*Lord have mercy upon me!*” He was only in his thirty-eighth year. Such an end was doubtless most execrable, and seems to redeem many of the errors of an infatuated life. Yet we must not fail to reflect, that the Duke was a fierce and inexorable persecutor of the Hugonots, and wished for the establishment of the inquisition in France, to accelerate, by civil means, the destruction of those whom the sword had spared. Such men are as great enemies to mankind as to their own country.

ANNE SPENCER; Painter unknown. A Head. She was third daughter to William, second Lord Spencer, and Penelope Wriothesley, his wife. She married Sir Robert Townsend, second son to Sir George Townsend.

ELIZABETH SPENCER; Painter unknown. A Head. She was sister to the preceding; and married, first, Lord Craven; second, the Hon. H. Howard; and third Lord Crofts.

DOROTHY PERCY, COUNTESS OF LEICESTER, by VANDYKE. Lady Leicester was daughter to Henry, the ninth Earl of Northumberland. She married Robert, the second Earl of Leicestershire, by whom she had four sons and eight daughters. Consult the account of *Illustrious Characters*, with their portraits subjoined—of which Mr. Lodge is the able editor.

ANNE, COUNTESS OF ARRAN, by Sir GODFREY KNELLER. She was eldest daughter to the second Earl and Countess of Sunderland; and married, first, James Earl of Arran; eldest son to the Duke of Hamilton and Brandon; see p. xlvii. ante. This is a whole-length of the size of life: and a pleasing picture. The Countess, habited in dark blue, with a mulberry-coloured mantle, is sitting upon a bank. An orange-tree is at her right, and a paroquet is pecking at her finger.

ANNE CARR, COUNTESS OF BEDFORD, by VANDYKE. The portrait of this lady is engraved in Mr. Lodge's splendid work of *Portraits of Illustrious Characters*, from a whole length of her at Woburn; and an excellent account of the amiable Original is there given. Her mother, Frances Countess of Essex, whose second husband was Carr Earl of Somerset, the profligate favourite of James I.—was among the most infamous of women. Lady Bedford was the offspring of this second match. It is said that she was perfectly unacquainted with the character of her mother, till after her marriage with William, the fifth Earl of Bedford—when the mere accidental perusal of a book (probably entitled "*Truth brought to Light by Time*,"*), put her in possession of the heart-

* This is a most curious and interesting book, developing the first fourteen years of the reign of James I. The edition of it, at Althorp, is of the date of 1651; with an appendix, of the same date, giving an account of the revenue of King James. This work contains, I think, the most clear and irrefragable proofs of both Lord and Lady Somerset being privy to the murder of Sir Thomas Overbury, in the Tower of London. Sir Thomas

distressing fact. She swooned away at the discovery. Her own life, however, was a perfect contrast to that of her parent. This picture has uncommon sweetness of expression, and is most beautifully painted. The hands are exquisitely drawn and placed. The drapery is of a subdued lake-colour, surmounted by a grayish yellow mantle.

HORTENCE MANCINI DUCHESSE DE MAZARIN, by Sir GODFREY KNELLER. She is mentioned in Grammont, and was niece of Cardinal Mazarin. She is here represented in a turbanned head-dress, as Cleopatra in the act of dissolving the pearl. A fine animated countenance, and a warmly coloured picture.

HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON, by MYTENS. A charming picture of the PATRON OF SHAKSPEARE, and guardian of the first Earl of Sunderland: see page xxviii. ante. A half-length.—The painter has dressed him in armour, with a ruff and crimson flowered sash. An engraving of the same portrait appears in Mr. Lodge's *Illustrious Characters*.

UNKNOWN LADY, by CORNELIUS JANSEN.—In the costume of the times. A portrait to the waist.

HENRIETTA, QUEEN OF CHARLES I. by VANDYKE.—A whole length, and a most pleasing picture. The Queen is dressed in white satin; with some white roses in a glass vase, and the crown, upon a table covered with green velvet flowered with gold, is beside her. A dark-ochre and green curtain is behind. A land-

was poisoned: because he dissuaded his once friend and patron, Lord Somerset, from marrying Lady Essex; who chose to divorce herself from her first husband. Sir Thomas wrote a poem called "*The Wife*," intended as the contrast of that of his patron—which had a great run in its day. But, criminal—and deserving even of capital punishment, as was the conduct of Lord and Lady Somerset—it is forgotten, and almost even pardonable, compared with the mean and miserable demeanor of JAMES!—who again pressed to his bosom the murderer of one of the most respectable subjects of his realm. Sir Edward Coke (who about this time was made Chief Justice of the Court of King's Bench, and a Privy Counsellor), must have been under the influence of court-opium.

scape is seen in part of the back-ground. A Turkey carpet is spread on the floor. This is a sweetly painted picture, in a fine state of preservation. The satin gown, with a twisted cord or belt, of pearl and emeralds, are managed to perfection. The arms and hands are in the best style of the master.

ANNE GENEVIEVE DE BOURBON, DUCHESSE DE LONGUEVILLE, by MIGNARD. A beautiful little picture, measuring eight inches and three-quarters, by seven; of the head and shoulders only. A written memorandum, at the back, furnishes us with the following particulars relating to the original: "Fille de Henri, second du nom, Prince de Condé, Sœur du Grand Condé, FEMME DU DUC DE LONGUEVILLE, et Mère du dernier Duc de Longueville, qui fut tué au passage du Rhin en 1672. Elle fut du nombre de ces Intrigantes de haut rang, qui figurèrent pendant la Fronde. Après une pénitence de 27 ans, qu'elle fit pour les folies et les péchés de sa jeunesse, elle mourut en 1679." This original portrait was given to the present Countess Spencer by the late Quintin Craufurd, Esq. who resided principally at Paris—where he bought it in 1817.

LADY JANE GREY, by LUCAS DE HEERE. It is just possible that the reader may not have forgotten the *print*—if he have the description—of this exquisite ornament of the Althorp Gallery, which is to be found in the *Bibliographical Decameron*, vol. iii. p. 249, &c.* A reconsideration of what is there written, together with frequent revisions of the picture itself, has confirmed me in the opinion first entertained, not only that the portrait of Lady Jane Grey introduced into *Holland's Heroologia*, is an *ideal* portrait (indicative of a person very much beyond the age of Lady Jane) but that the present is, upon the whole, one of the most PRECIOUS CABINET PICTURES in the kingdom. It is in a perfect state of preservation.

* The exact measurement is one foot nine inches by one foot three inches. This is mentioned here, because the measurement, in the authority above referred to, was stated from memory, and is not quite correct.

DIANE DE POICTIERS, by JANET.—The original picture : described in the *Bibliographical, Antiquarian, and Picturesque Tour* ; vol. ii. p. 478 : from which I may be allowed to borrow the description. “ This highly curious portrait is a half length, measuring only ten inches by about eight. It represents the original without any drapery, except a crimson mantle thrown over her back. She is leaning upon her left arm, which is supported by a bank. A sort of tiara is upon her head. Her hair is braided. Above her, within a frame, is the following inscription, in capital roman letters : “ *Comme le Cerf brait après le décours des Eaux : ainsi brait mon Ame après Toy, ô Dieu, Ps. XLII.*” Upon the whole, this is perhaps the most legitimate representation of the original which France possesses.”

This was written when that picture was in the collection of the late Quintin Craufurd, at Paris. On the death of that gentleman, his pictures were sold by auction ; and I became the purchaser of this, and of a few other articles, which have found their way into this noble collection. France therefore no longer possesses the treasure in question—which I still continue to think the purest representation of the original, as a *painting*, which exists. The name of *Janet* is at the back ; but, apparently, not of the time of the artist. There is good reason to think, that either *Janet* or *Primaticcio*, was the artist who executed it.*

* A pleasing sequel to the purchase of the above picture may here find its way in a note. In the year 1820, when I revisited Paris, the collection of Mr. Craufurd was not sold — although the owner was dead. I requested M. Cœuré, to whose pencil I had been indebted for several pleasing ornaments in the *Tour*, to make a copy, in water colours, of the portrait in question :— which he executed with his usual spirit and success. From that copy (measuring about seven inches, by five and a half) an ENGRAVING was made, by Mr. J. Thomson. The plate was considered as a PRIVATE ONE, and a limited impression was taken ; of which each copy was sold at £1.1. and I have reason to think that the whole impression is exhausted—and I *know* the plate to be *destroyed*. Mr. Thomson, an artist of great modesty and merit, is allowed to have done ample justice to his model. That “model,” or copy of the original, was sold at the sale of my drawings for the *Tour*, on St. Valentine’s Day, of this year, for twenty guineas ; being about five guineas more than were given for the ORIGINAL PICTURE—and about eight beyond what were paid to the French artist who copied it. Of such striking beauty was the portrait itself considered !

PORTRAIT OF HANS HOLBEIN, by HIMSELF.—A head in a very small circle, brilliantly executed. It is the head which Walpole has prefixed to his account of our painters; and Walpole himself was always in the habit of considering this to be an original.

HENRY VIII. KING OF ENGLAND, by the SAME.—A beautiful and well preserved specimen of the master, measuring only eleven inches by seven and a half. Henry is dressed in gray puckered with white. He has a brown surcoat, turned up with cloth of gold. What is *seen* of the hands makes us only regret that so little is seen. Upon the whole, a gem of its kind.

FRANCIS II. KING OF FRANCE; WHEN DAUPHIN, by JANET.—MARY, QUEEN OF SCOTS; HIS WIFE, by the SAME.—These two small pictures are perfect curiosities of their kind. They are doubtless genuine pictures of the master; and are painted upon pannel, which in many places is perforated by the worms. They retain nevertheless all their pristine delicacy and lustre of colouring. Francis was scarcely fourteen when he married the unfortunate Mary, he himself dying in 1560—the second year after his nuptials. Whoever compares this portrait of him, (although it be not in profile) with the profile portrait of him in the *Promptuarium Iconum Insigniorum*, &c. first published in 1553, and afterwards in 1578, 4to. will find a striking conformity between the two countenances. Mary is represented as a girl of about sixteen, shortly after her marriage with Francis. She is in the costume of the court of Catherine de Medicis. A picture in the anti-chamber to the Louvre Gallery at Paris, representing a court ball in the presence of Catherine and her children, proves that Mary of Scotland's dress was that which she must have worn as one of the court of France. This picture is a highly interesting one, and was bought at Paris during the revolution, when the anarchy and plunder of those days dispersed family pictures, as well as other treasures, amongst the brokers of the metropolis.

MONSIEUR DE ST. EVREMOND, by SIR G. KNELLER.—One of the characters mentioned in *Mémoires de Grammont*: and among

the most fashionable philosophers of his day. His works were formerly held in some repute, but, within the last century, they have been rarely looked into, and still more rarely quoted. He read frequent lectures to the Chevalier de Grammont, who was at once his hero and his pupil; and to which lectures no attention was paid. This satisfied St. Evremond just as well as if he had received the most devoted homage. He was a Norman by birth, and died in 1703, at the advanced age of ninety. Charles II. (through the interest of the Duchess of Portsmouth, and the Duchesse de Mazarin, who united in protecting "the Norman *bel-esprit*,") shewed him great attentions, and gave him a small pension; "on which he lived, amusing himself by the composition of lighter pieces of literature, and despising the country, which afforded him refuge, so very thoroughly, that he did not even deign to learn English." *Scott's Dryden*, vol. xviii. p. ii. prefixed to Dryden's own character of him. Desmaiseaux published his works in 1705. Walpole (*Works*, vol. iii. p. 291) calls him "a charming historiographer." A good account of him (from Desmaiseaux) appears in the *English Grammont*, published by Mr. Miller, in 1811:* where (vol. i. p. 141) may be seen an engraving of his portrait from a painting by Parmentier: precisely similar to the present; which is of the size of life, and in a perfect state of preservation. The *wen*, between the eyebrows, renders this portrait immediately recognisable.

* A still more particular account of this original character appears in the *Introductory Memoir* to this edition; p. xxvii.—xxx.—where we find his dress and habits thus described:—

His ancient studying cap he wore,
 Well tann'd, of good morocco hide;
 The eternal double loop before,
 That lasted till its master died.
 In fine, the self-same equipage,
 As when, with lovely Mazarine,
 Still boasting of the name of SAGE,
 He drowned, in floods of generous wine,
 The dulness and the frost of age,
 And daily paid the homage due,
 To charms that seem'd for ever new.



JOHN WILKES, ESQ. M.P.

Portrait of William Pitt, Earl of Chatham

From the original Drawing by J. Smith

In the gallery at Pitt Rivers

COLONEL JOHN RUSSELL, by DOBSON.—A charming portrait of the gallant Original, as the OPPOSITE ENGRAVING testifies. The sleeves are yellow; the riband, at the top of the shoulder, is crimson; as is also the sash. The bow beneath the cravat is blue. Colonel Russell was BROTHER to the FIRST DUKE OF BEDFORD. He served in the royal cause, and after the Restoration was made colonel of the first regiment of foot guards, and died unmarried.

UNKNOWN PORTRAIT OF A LADY, by HANS HOLBEIN.—This very singular and precious portrait has strong claims upon the attention of the curious. A notion once prevailed that it was intended as a representation of MARY I., daughter of Henry VIII.: but, besides that the costume of the dress, and especially of the head-dress, is different to what has been handed down to us as that of Mary—the inscription, upon a gold medal hanging at her breast, of the words ‘BOTZHEIM,* ÆTATIS XXV.’—clearly proves it to have no connection with our Queen. That the subject is executed by the pencil of HOLBEIN, there can be no doubt: for no contemporaneous artist possessed the same freedom of design and delicacy of touch combined. This picture measures two feet by one foot and seven inches; representing about one-third of the figure, of the size of life. The head-dress is white muslin, embroidered with gold. The same kind of muslin is adopted for the frill and covering of the breast. The body and shoulders are covered with a crimson satin, lined with crimson velvet, finely touched and shaded. The sleeves are white linen. The hands,

* It is possible, and even probable, that the lady in question may be some relation, or wife, to a civilian of Constance, of the same name; for, in the *Progymnasmata Græcæ Litteraturæ* of *Ottomarus Luscinus*, a Strasbourg civilian—published at *Strasbourg*, by *J. Knoblauch*, in 1521, octavo, there is a nuncupatory, or prefatory epistle dedicated to one JOHN BOTZHEIM. “Juricons. & Canonico Constantiensi præceptori et amico suavissimo”—by the author—who thus addresses him: ‘macta Virtute insignique eruditione.’ In this is the following passage—‘Quid quod musarum et gratiarum nostri seculi unicum delitium Erasmus Roterodamus, &c. et C. Pfortzhemius Germaniæ nostræ sempiternum decus, iam olim editis doctissimis libris, et nunc frequentissimo Ingolstadiensi auditorio, penitiores nobiliorum trium linguarum recessus, ut egregie callet, ita summa facilitate studiosis aperit, et citra fastidium publicitus authores insignes profitetur,’ &c.

with the rings and other ornaments (especially the gold medal) are touched in a perfectly artist-like style. The subject is painted upon linen glued on wainscot.

HENRY SYDNEY, EARL OF ROMNEY, by Sir P. LELY.—A whole-length, of the size of life, when the Original was about fourteen. The Earl is preparing for the chase, with a spear in his hand, and two greyhounds by his side. A pleasing, and delicately drawn and executed picture. Henry Sydney was youngest son of Robert Earl of Leicester, and brother to Earl Philip. He was one (says Granger) of the memorable SEVEN who invited William, Prince of Orange, over to England; and was, in the reign of that Prince, created Earl of Romney, and made Lord-Lieutenant of Ireland, Master of the Ordnance, Warden of the Cinque Ports, Colonel of the Royal Regiment of Foot Guards, and one of the Privy Council. He died a bachelor, in 1700.

DOROTHY SYDNEY, FIRST COUNTESS OF SUNDERLAND, by VANDYKE. This is a picture of the master well deserving of a place in that mansion, where the Original once presided with so much grace and éclat. Consult the preceding pages of this work: p. xxviii., &c.

WILLIAM CAVENDISH, DUKE OF NEWCASTLE, by VANDYKE.—A whole-length. The Duke married, 1st, Elizabeth, daughter to Henry Howard, Earl of Suffolk; and 2dly, Margaret, daughter to Thomas Lucas, Esq. He left four sons and four daughters. The attitude and drawing of the whole figure are admirable. The Duke holds his hat in his right hand, which hangs carelessly down: his left is placed on the hilt of his sword. He is dressed in black.

SARAH, DUCHESS OF MARLBOROUGH, by Sir G. KNELLER.—A portrait of her at her toilette; very different from the usually received portraits, such as we shall presently find it. There is a disagreeable pout in her countenance, the eyes are looking down, and the hair, long and dishevelled, is flowing over her left shoulder.

ANN CHURCHILL, FOURTH COUNTESS OF SUNDERLAND, by Sir G. KNELLER.—Head and shoulders, in an oval. A slight, and pleasingly painted picture; and superior, in expression, to the whole-length in the South Corridore above the stair case.

HENRY, FIRST EARL OF SUNDERLAND, by WALKER. — Concerning this incomparable and lamented young nobleman, peruse the preceding pages; beginning at p. xxvi. An engraving of this highly valued portrait will be found facing p. xxviii.

OLIVER CROMWELL, by the Same.—This is one of the many portraits of the same subject, and by the same pencil, which represents a page tying on the sash of Oliver. It has been frequently engraved.

ELIZABETH, COUNTESS OF FALMOUTH, by Sir P. LELY. — A three-quarters portrait; and a rich and warmly coloured picture. The Countess is sitting upon a bank; her left hand is placed at her breast; her right is resting on a cannon ball in her lap; which, together with the deep sorrow expressed in her countenance, proves that the picture is meant to allude to her husband's death, which took place in the sea fight with the Dutch on the 3rd of June, 1665. She wears a richly golden flowered mantle, a favourite piece of drapery with Lely. The Countess of Falmouth was daughter to Henry Bagot, second son to Sir Harvey Bagot. She married, 1st, Charles Berkeley, Earl of Falmouth, and afterwards Charles, first Duke of Dorset.

HENRIETTA, DUCHESS OF ORLEANS. — She was daughter to Charles I., and came over to England (with Mademoiselle Querouaille, afterwards Duchess of Portsmouth, in her train; see p. 248, ante), to persuade her brother, Charles II., to enter into an alliance with Louis XIV.: in other words, to debase his own character, and in such proportion, that of his country. The countenance of Henrietta is fair and cheerful. Her hair is light and profuse; dressed in the style of the ladies of Louis XIV.'s reign.

FRANCES JENNINGS, afterwards DUCHESS OF TYRCONNEL.—She was sister to Sarah Jennings, Duchess of Marlborough; and is celebrated in the *Mémoires de Grammont*, as the rival of Miss Temple; the former being a *fair*,* and the latter a *brown* beauty. Miss Jennings first married George Hamilton, brother of the Count; and afterwards Richard Talbot, who was created by James II. Duke of Tyrconnel. She never lived upon good terms with the family; and died in Ireland in 1730-1, at a very advanced age. There is a good notice relating to her in the English Grammont, vol. ii. p. 324, edit. 1811: and rather a beautiful engraving of her head, opposite p. 126—very unlike what appears in the recent *Mémoires de Grammont*, 1812, at p. 267, and to the picture now under review—which represents her with light hair, dressed in blue, with a crimson cloak trimmed with ermine.

MARY D'ESTE, SECOND WIFE TO JAMES DUKE OF YORK, by Sir P. LELY.—This Lady was daughter of Alphonso III. Duke of Modena, and was born in 1658. She was married by proxy, the Earl of Peterborough being the proxy, who attended her and the Duchess Dowager, her mother, with a grand retinue, into France; and after remaining some time at Paris, they proceeded to Dover, where she was met by the Duke of York, in November 1673. Mary was crowned with King James, attended him in his misfortunes during his exile, and died at St. Germain's, in April 1718.

Sir ANTONIO MORE, painted by HIMSELF.—The OPPOSITE ENGRAVING will give a very good notion of the beauty and expression of this portrait; which is a very fine one, in the best style of the master, and in the highest preservation. The au-

* 'Mademoiselle Jennings, parée des premiers trésors de la jeunesse, étoit de la plus éclatante blancheur qui fut jamais. Ses cheveux étoient d'un blond parfait. Quelque chose de vif et d'animé défendoit son teint du fade qui d'ordinaire se mêle dans une blancheur extrême. Sa bouche n'étoit pas de la plus petite; mais c'étoit la plus belle bouche du monde. La nature l'avoit embellie de ces charmes qu'on ne peut exprimer: les grâces y avoient la dernière main.' *Edit. Renouard*, p. 267, 8.



UNKNOWN PORTRAIT
From an Original Painting by Sir A. More,
In the Gallery at Althorp





C. Picart, Sculpteur

MARION

BOUCHE DE MARIE DUBOUCHE.

Portrait of the French Actress by the Sculptor Kneeller in the Gallery at Athens.

London: Printed for the Author, 1782.

thenticity of this portrait is put out of all doubt, by the resemblance it bears to the strong features of that painted by himself, in the Gallery at Florence; as well as by the circumstance of the weighty gold chain round his neck, the anecdote relating to which is recorded in the *Museo Fiorentino*, vol. i. p. 127, as follows: ‘Il premio delle sue opere fu una gran somma di denaro, ed una pesante collana d’oro.’

RACHEL, COUNTESS OF SOUTHAMPTON, by VANDYKE. — The Countess is drawn with a globe, sitting in the clouds; and, according to Granger, ‘is said to have been mad.’ She was of French extraction, having first married Daniel de Masseu, Baron of Ruvigny; and afterwards Thomas Wriothesley, Earl of Southampton, brother to Penelope Lady Spencer, and Lord High Treasurer of England, in the reign of Charles II. She was mother to Rachel, Lady Russell. The enamel from this picture, by Pettitot, in the possession of the Duke of Devonshire — ‘allowed (says Granger) to be the most capital work of its kind in the world’ — throws even the original picture, by Vandyke, into shade.

SARAH, DUCHESS OF MARLBOROUGH, by Sir G. KNELLER. — We have here the haughty Duchess, in the pride of her youth, and in the consciousness of her beauty. This picture is full of expression, and in very fine condition; justifying what a living noble poet has said in commendation of the artist by whom it was executed.

‘Dark was the hour, the age an age of stone,
When Hudson claim’d an empire of his own;
And, from the time, when, darting rival light,
VANDYKE and REUBENS cheer’d our northern night,
Those twin stars set, the Graces all had fled,
Yet paused to hover o’er a LELY’s head;
And sometimes bent, when won with earnest prayer,
To make the gentle KNELLER all their care:’

EARL OF CARLISLE’s *Poems*, attached to the Father’s
Revenge, p. 150, edit. 1800, 4to.

Of a portrait of such a Character, and probably the most interesting portrait of her extant, it was thought that the ANNEXED ENGRAVING would be an acceptable accompaniment of these pages. It should be noticed, however, that the painting is an oval.

MRS. JENNINGS, MOTHER TO THE DUCHESS OF MARLBOROUGH, by the Same.—This is doubtless an original, and as such, a valuable picture. The head is full of natural expression; but one looks in vain for the traces of that beauty which shone forth so conspicuously in the countenance of the daughter. The nose is wholly dissimilar. The dress is brown; over the head is a black veil.

ANNE HYDE, DUCHESS OF YORK, by Sir P. LELY.—An undoubted original; of a kit-cat size, like most of the celebrated portraits in this Gallery by the same artist. The Duchess is sitting, with her right hand raised, touching her hair, which is long and dishevelled on the right side. The left side of the head represents the hair tied up very gracefully, with a pearl band, and a small lock pendent behind. Pearl necklace and pearl ear-rings. She was the eldest daughter of the famous Chancellor Clarendon, and wife of the Duke of York, afterwards James II. She was a lady of fine understanding, beauty, and accomplishments. But her indiscretions as Miss Hyde, before her marriage, were highly censurable; and Queen Henrietta, mother of the Duke of York, naturally resented this marriage of her son, violently. The anger of her father was likewise vehemently expressed. But such was her prudence and circumspection, after her elevation, that they became reconciled to her; and she lived to deserve, what she obtained, universal esteem. Mr. Lodge, in the *Portraits of Illustrious Characters*, has condensed almost every thing which is interesting relating to this distinguished lady. A portrait of her graces the pages where such an account is to be found.

ELIZABETH WRIOTHESLEY, COUNTESS OF NORTHUMBERLAND, by Sir P. LELY.—This lady was daughter and coheir of Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of



SIR KNEVELM DIGHT.

*From an original Painting by Cornelius Jansen
In the gallery at Althorp.*

London: Published by the Rev. F. Fildes in 1820.

PRINTED BY LARKE.

England. She was the wife of Jocelyn, eleventh and last Earl of Northumberland, of the direct male line. After the death of the Earl, in 1670, she married Ralph Lord Montague; by whom she had a son, afterwards John, Duke of Montague. By her first husband she had a daughter, Elizabeth Percy, who became one of the greatest heiresses in England. Lady Northumberland was celebrated for her beauty. She was niece to Penelope, Lady Spencer, and sister to Rachel, Lady Russell.

LADY ELIZABETH THIMBLEBY, and CATHERINE COUNTESS RIVERS, by VANDYKE.—Half-length portraits, on the same piece of canvas. Lady Rivers is sitting, receiving a basket of flowers from a winged boy. Her sister-in-law stands by the side of her. Lady Rivers was daughter to Lord Morley and Monteagle, and wife to I. Savage, Earl Rivers. This is in perfect preservation, and is one of the finest pictures by Vandyke in the Gallery.

OTWAY THE POET, by Sir P. LELY.—Head and shoulders.

COWLEY THE POET, by the Same.—The same.

SIR KENELM DIGBY, by CORNELIUS JANSSEN. — The OPPOSITE ENGRAVING will give a good notion of the expression and manner of treatment of this valuable portrait, of which I have understood that Sir Joshua Reynolds considered it to be one of the finest, of the master, in the kingdom. It represents the well known Original when a very young man; and the colouring of the countenance, and of the hand, is of the most delicate transparency. The dress is black. The present engraving is the more interesting, since it is the first which has been made of this particular portrait. Another portrait, together with an interesting memoir of him, appears in Mr. Lodge's work, so frequently referred to.

CHARLES I. OF ENGLAND, after VANDYKE.—Head and shoulders, within an oval. It has the date of 1638.

MICHEL DE MONTAIGNE.—A curious old picture. Obtained at the sale of Mr. Quintin Craufurd's collection, at Paris, in 1820.

DAVID GARRICK, by ZOFFANI. — An interesting original picture. Garrick is dressed in white, with a bag wig, and wand in his hand, looking, in profile, at a medal of Shakspeare; being the dress he wore as master of the ceremonies, at the Shakspeare Jubilee, in 1769, celebrated at Stratford-upon-Avon. Of this portait there is, to the best of my recollection, a stippled engraving.

FREDERICK, DUKE OF SCHOMBERG.—In the dress of the time of Louis XIV. He served under William, when Prince of Orange; and his name, as a soldier, was known and respected in France, the Low Countries, Prussia, and Spain. He came with William from Holland into England, and was killed at the battle of the Boyne, after having completely routed the Irish infantry, and exposed his person with all the indifference of a common soldier. He fell, full of honours; and esteemed, in every country where he had served, as a soldier, statesman, and general.

CARDINAL POLE, By PERINO DEL VAGA.—A valuable and original picture. It represents this celebrated character before he had obtained the Cardinal's hat. The fingers of the right hand are charged with rings, most brilliantly touched. The whole is rather a dark picture; in the style of the Roman school.

The preceding magnificent Series of Portraits, which abundantly justifies what has been said of THIS GALLERY by Walpole, covers the eastern side, or the entire wainscot which faces the windows; and affords an inexhaustible subject of reflection, as well as objects of contemplation, for 'the pensive spectator.' The journey round the other divisions, or portions of the Gallery, is comparatively short; and yet the FOLLOWING THREE PORTRAITS—which occupy the extremity, or south end of the Gallery, are perhaps—as objects of ART—superior to all that have preceded them.

GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE, by Sir JOSHUA REYNOLDS.—This is the celebrated whole-length picture,



MISS MARY MOUNTAIN, OF COTTERHAM.

Painted by the celebrated Giovanni Battista Tiepolo, in 1764.

Engraved by J. Smith, in 1765.



from which a large mezzotint was published by Valentine Green, and of which two-thirds, on a smaller scale, and with greater delicacy of execution, are presented to the reader in the OPPOSITE PLATE. The Original is full of all the excellences, with none of the defects, of the great artist by whom it was painted. The composition is full of grace ; while the colours are yet warm and fresh, and the drawing is deficient neither in correctness nor force. Her Grace was sister to the present Earl Spencer, and died in 1806, in the 49th year of her age. The present subject was executed when she was in her 18th year.

GEORGE DIGBY, SECOND EARL OF BRISTOL ; and WILLIAM, EARL, and afterwards FIRST DUKE, OF BEDFORD, by VANDYKE.—A most magnificent performance ; and which may be considered as the SUN of the *Althorp Gallery*. We have here two young noblemen, brothers-in-law, in the full bloom of health and beauty ; exhibited by the pencil of the painter, in dresses, attitudes, and expression, worthy of their distinguished station, and of the artist's high fame. They are whole-lengths. The Duke, habited in red, relieved by silver lace, first bespeaks our attention. His attitude is more commanding, and he occupies a larger portion of the canvas. His right arm, supporting a scarlet cloak, is bent, and rests on his side. He looks to the right, and is stepping forward with admirable spirit. A finer expression of a noble character can hardly be seen. He holds his hat in his left hand, which hangs down. He is booted (in gray leather) with spurs. A coat of armour is placed on the ground before him, and a helmet behind.

The EARL OF BRISTOL, a little behind the Duke, occupies the left part of the picture. He is dressed in black satin, with a broad-laced falling ruff. He leans with his right arm upon the pedestal of a column ; his left is turned up, holding a piece of drapery. These hands are the perfection of drawing and colouring. The Earl's countenance is nearly full ; he being considered, according to Grammont, one of the handsomest men of his time. Had the beauty of his moral character equalled that of his face and form, he had been more respected by posterity than the pages of Clarendon and Lord Orford will allow us to consider him. Even from Grammont, we may infer that he was, latterly, little better

than the pander to the illicit pleasures of Charles II. His daughter Anne, the second Countess of Sunderland (who has occupied so large a portion of these pages), has, in some measure, redeemed the character of her parent. Lord Orford, in his *Anecdotes of Painting*, vol. ii. p. 101, edit. 1765, quarto, has the following remarks upon this picture. Among the works of Vandyke, at Althorp, is 'a celebrated double whole-length of the first Duke of Bedford, and the famous Lord Digby, afterwards Earl of Bristol. The whole figure of the latter is good, and both the heads fine'—and then he goes on (strange enough) to say, that 'the body of Bedford is flat, nor is this one of Vandyke's capital works.' On the contrary, this picture, as a whole, may be pronounced one of the finest works of Vandyke in the kingdom. There is a copy of it, by Knapton, at Woburn-Abbey. Two-thirds of the upper part of the figure of the Duke of Bedford were copied for the purpose of supplying an engraving of that character, in Mr. Lodge's *Illustrious Portraits*; and my friend Mr. Utterson has been allowed, by the present noble owner of the picture, to have a copy of the *whole*, in oil, on a small cabinet scale—by Mr. Steevens—as a companion to a similar copy, by the same artist (and in the possession of the same friend), of Vandyke's celebrated picture of Algernon Earl of Northumberland, with the Countess and their daughter. The *Memoirs of Grammont*, edit. Miller, 1811, vol. ii. p. 36, contain an engraving, by Scriven, of the head and shoulders only of the Earl of Bristol.

GEORGE JOHN EARL SPENCER, by Sir J. REYNOLDS.—Vandyke is here supported by two of Sir Joshua's most splendid performances—that of the Duchess of Devonshire, before mentioned, and this of her brother, the present Earl Spencer, when in his *seventeenth year*; and the OPPOSITE ENGRAVING, which gives us the upper half of the Original, will convey a pretty accurate notion of the beauty and harmony of this picture. The figure is dressed in black. A view in a park affords at once a pleasing and appropriate back-ground. This picture is in a fine state of preservation; and it must be allowed, without flattery, that *both* the artists, who were engaged in a copy of it, have rendered ample justice to the Original.

WINDOW SIDE OF THE GALLERY.

PORTRAIT OF A BOY, Unknown.—Sir P. LELY.

PORTRAIT OF A MAN, Unknown.

VENETIA LADY DIGBY, after VANDYKE.—She was the wife of the celebrated Sir Kenelm Digby; and as distinguished for her gallantries and indiscretions, as her husband was for his literary and philosophical attainments. Granger mentions this very portrait “done after she was dead, by Vandyck.” The figure appears sleeping, and resting upon the right hand, supported by a pillow. Of this picture, Walpole had a miniature by Peter Oliver. Consult the *Anecdotes of Painting*, vol. ii. p. 102, edit. 1765. Lord Clarendon throws out a strong insinuation against her fame, with an unqualified admission of her beauty. Mr. Lodge mentions the unbridled frailties of the same lady. Sir Kenelm survived her, and erected a superb monument to her memory in Christ Church, Newgate Street, where he was himself interred. It should seem that several portraits and busts of her are extant.

PHILIP EARL OF PEMBROKE AND MONTGOMERY, after VANDYKE.

HUGO GROTIUS.—When a boy. An extremely interesting head; but differing from a similar head of the same character, inserted in the *Satyricon* of *Martianus Capella*, 1599, 8vo. although the period of life, in each, be pretty nearly the same.

BIANCA DI CAPELLO, Artist unknown.—Head and shoulders only; one size smaller than life. A countenance full of fire and intelligence. The Original was daughter to Barto Capello, a Venetian gentleman; and wife, first, to Pietro Buonaventura, a young Florentine; and secondly, to Francis, first Duke of Tuscany. Her elevation to this high rank precipitated her death, which was occasioned, together with that of her husband—at nearly the same moment—by poison: administered by the bribed servants of Ferdinand de Medicis, the brother of the Grand Duke. Her life, so full of singular and splendid events, has afforded ample materials for the leading biographical memoirs of the times.

VERRIO THE PAINTER, by HIMSELF.—A curious and original portrait. He wears spectacles; which rest upon the nose, without any communication with the temples.

ALGERNON, TENTH EARL OF NORTHUMBERLAND.—A copy from Vandyke.

ROBERT SMYTH, Esq. by Sir P. LELY.—He was second husband to Dorothy, first Countess of Sunderland. Consult page xxix—xxx. ante.

DOROTHY SYDNEY, wife of the preceding. Painter unknown.—She is here advanced in life, with somewhat of an elongated countenance, different from all the preceding pictures of her.

THOMAS, THIRD EARL OF SOUTHAMPTON, after VANDYKE. Husband of Lady Southampton, mentioned at p. 263, ante.

PHILIP, THIRD EARL OF LEICESTER, brother to Dorothy, first Countess of Sunderland, by Sir P. LELY. He married Catherine Cecil, daughter to the second Earl of Salisbury. His surviving children were, Robert, afterwards fourth Earl of Leicester: and Dorothy, married to Thomas Cheek, Esq.

ANNE DIGBY, COUNTESS OF SUNDERLAND, Sir P. LELY.—The original picture from which the engraving appears at page li. ante. Her character has occupied a large portion of the preceding pages.

LADY DOROTHY SYDNEY, after VANDYKE.—This is her portrait before her marriage with the first Earl of Sunderland. It is gay and beautiful. She wears a hat, lined with light blue, which is turned up: and holds a crook in her hand, being attired in the character of a shepherdess. A kit-cat size.

ROBERT, SECOND EARL OF SUNDERLAND, by Sir P. LELY.—A dark, but not unpleasing picture: differing much, in the expression of countenance, from the large whole length picture of the same character, by Carlo Maratti, now placed in the bed-

chamber of King William—as it is called. The right hand rests upon a female bust; the left, which is charmingly painted, but perhaps a little too effeminate, is placed above the hilt of a sword. A fine countenance, and in good preservation. The date of 1660 is upon the canvas. Note; the portrait of this nobleman, in the 3rd volume of Thane's *Autographs*, though said to be engraved from a picture at Althorp, is unlike both the portraits here.

HENRY PERCY, CREATED LORD PERCY OF ALNWICK, after VANDYKE.—He was second son of Henry, the ninth Earl of Northumberland, and a favourite of Queen Henrietta. He died a bachelor, at Paris, in attendance upon her majesty; before the restoration. A finely composed half length picture, with a countenance at once noble and commanding. This is an old copy.

ANTHONY, EARL OF SHAFTESBURY, by Sir P. LELY. — He is clothed in armour, and holds a truncheon in his right hand. The aquiline nose leaves little doubt of its being intended for Shaftesbury. In the IXth. volume of the new edition of *Dryden's Works*, the reader will find many interesting notices of this wonderful man—whose latter days, spent in a foreign land, show the melancholy fruits of unsettled principles in matters of politics and religion. Lord Shaftesbury seems to have died as much out of humour with himself as with mankind. His parts were great and brilliant; but wanting that ballast or equipoise which can only be sought in habits of right thinking and moral action, he became a prey to those conflicting passions which seem to have hurried him to his grave. Dryden has drawn a masterly character of him, in his celebrated *Achitophel*.

HENRY HOWARD, THIRD SON TO THOMAS EARL OF BERKSHIRE, by Sir P. LELY.—This head will be found engraved in Birch's *Illustrious Portraits*.

MARGARET SPENCER, COUNTESS OF SHAFTESBURY, by Sir P. LELY.—She was sixth daughter to William, the second Baron

Spencer. A darkly painted picture; but the composition of the background is in good taste.

LORD CROFTS, Painter unknown.—In a Roman military costume; resting his right hand upon a truncheon. The body dressed in a blue and gold vesture, with a crimson tunic. An apparently original picture.

ANNE COUNTESS OF SUFFOLK, by Sir P. LELY.—She was daughter to the third Earl of Manchester, and wife of James Howard, 3rd Earl of Suffolk. This is a sound, genuine, and beautiful picture. It is of a kit-cat size. The Countess is habited in red velvet, with a white satin petticoat.

ROBERT EARL OF LEICESTER, after VANDYKE.—This picture, which is an old copy, is unluckily a good deal defaced. The Earl was father of the famous Sacharissa, and of the yet more famous Algernon Sidney.

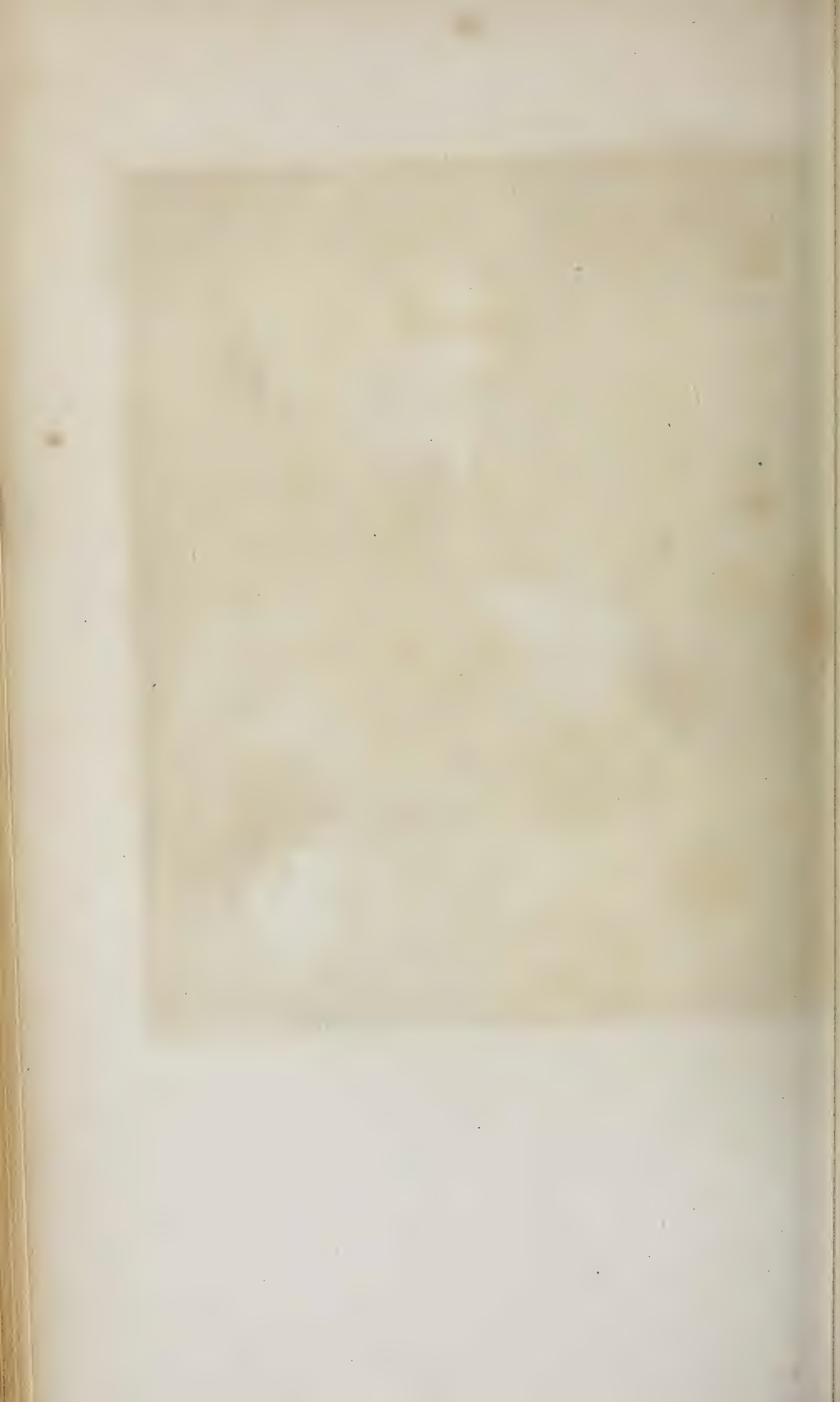
ALGERNON SIDNEY, by Sir P. LELY.—The OPPOSITE ENGRAVING, testifies the present to be one of the most interesting portraits in this extensive collection of the worthies of former times. This picture represents the Original probably from his 22nd to his 25th year. The inscription "*Algernon Sydney, second son to Robert Earl of Leicester,*" is painted in white, in an old form of character, upon the canvas. The expression of the countenance is most intellectual; and the reader is introduced to it, in this engraving, for the first time. The history and fate of the original, are too well known to require any detail in the present place.

THE HON. JOHN SPENCER, AND THE FIRST EARL SPENCER, by KNAPTON.—We have here a large family picture, by no means of an uninteresting description, as it relates either to the composition, or to the colouring; add to which, the whole length portraits of Knapton are of uncommon occurrence. This picture represents the present Earl Spencer's grandfather and father.



ALEXANDER KENNEDY.

From an Original Painting by Sir Peter Leake,
in the Gallery at Glasgow.



The former is standing with a gun in his hand, about to raise it to his shoulder; as his eyes are indicative of taking aim at some object. He is dressed in the sporting costume of the time. His figure is literally of the most perfect manly form. His son, the first Earl Spencer, is to the left of him, on horseback: turning gently to the right, and looking at his father. A black servant is in the foreground, holding back a dog (apparently a setter).

TWO UNKNOWN PORTRAITS.

IGNATIUS LOYOLA. These are by unknown masters—apparently of the XVIth. century. The portrait of Ignatius Loyola has all the force and severity of the pencil of Spagnoletto.

NORTH END OF THE GALLERY.

Over the door, next the window,

LADY MORTON, by VANDYKE.—This was the famous beauty of whom Waller has recorded the charms. Her portrait is not uncommon.

GEORGE JOHN EARL SPENCER, K. G. by COPLEY.—A whole length; painted in the full robes of the order of the garter, A. D. 1800. From this picture a large mezzotint print was engraved by Dunkarton.

MARGARET LEMON, Mistress of Vandyke, by VANDYKE.

BED ROOMS.

The FIRST APARTMENT, on the left hand, on reaching the top of the Great Stair-case.

Opposite the Bed.

LADY CAROLINE LAMB, by HOPNER.

HEAD OF A MAN, in a large hat, with a sprig of holly in his hand, by FRANCIS HALS.—Probably the portrait of some lively tavern companion; for the painter sorted much with such. Vandyke highly and justly esteemed the talent of Hals. He went to Haerlem expressly to pay him a visit. On his arrival Hals was, as usual, at the tavern. On his answering Vandyke's summons, he was desired by him to draw his likeness, premising, that only two hours would he give him to perform this task. Hals undertook it, and executed it within the specified time. Vandyke expressed his approbation of the result, but coldly added, that drawing was an art which appeared so easy, that he was sure he could do the like himself. Hals with readiness took the seat Vandyke had just quitted, and at the end of the two hours was shown his own portrait, drawn with equal skill and despatch. 'You are either Vandyke or the devil,' cried out Hals.

MRS. GODFREY, by Sir P. LELY.—She was sister to John, Duke of Marlborough; and Mistress to James II., by whom she had a son, afterwards Maréchal de Berwick. Charles II. said, that his brother's confessors chose his mistresses as penances, they were so ugly. This portrait, however, does not justify this opinion.

HEAD of a YOUNG MAN, in a green robe, by REMBRANDT.

On the side opposite the Windows.

Amongst other pictures — a full-length of GEORGINA, Duchess of DEVONSHIRE, by GAINSBOROUGH; and a portrait of a WOMAN, by TINTORETTO.

DRESSING ROOM to the Apartment.

FIVE HEADS OF APOSTLES, by VANDYKE.—Admirable sketches for tapestry. They are engraved.

A good portrait of a WOMAN, by SPAGNOLETTA.

A spirited sketch of an OLD MAN'S HEAD, by REMBRANDT.

Over the Bed room Door.

A MOUNTEBANK and PEASANTS, by LUCAS VAN LEYDEN.—A curious specimen of the early state of oil-painting. His style is more dry, and less graceful than that of Albert Durer, his friend and contemporary; but his compositions are generally considered as superior in merit. This patriarch of the Dutch school was born in 1494, and died in 1533.

Two oblong pictures, representing TAYLORS AT WORK, by QUINTIN MATSYS, commonly known as the Antwerp blacksmith.

A pretty oval LANDSCAPE, by SALVATOR ROSA.

ARCHITECTURE and FIGURES, by VIVIANI.—A good picture.

FIFTH APARTMENT, on left hand side of the Great Stair-case.

Portrait of CHARLES V., Emperor, and King of Spain.—School of Reubens.

WITCHES AT THEIR INCANTATIONS, by SALVATOR ROSA. — A disagreeable composition.

JOB, and his WIFE aggravating his misery by her ill-timed arguments, by SPAGNOLETTA.

SIXTH, or following APARTMENT.

Among many others, the following pictures may be noticed.

An old and highly interesting picture, a copy, by MICHELE VENUSTI, of Michel Angelo's famous 'LAST DAY,' in the Sixtine Chapel at Rome.

HAGAR AND THE ANGEL, by DOMENICO FETTI.—A good and rare painter, for he died young, and few of his pictures are seen out of Italy.

AN ASSUMPTION OF THE VIRGIN, by ROTHENHAMER.

BED ROOM, called KING WILLIAM'S ROOM, on account of that Monarch's having occupied it for a week in the time of Robert, Lord Sunderland.

A large picture, by GUERCINO, of ST. LUKE PAINTING, and Angels assisting him.

In the centre of the side, opposite the Bed, is

An Allegorical picture, by BRONZINO, or ALLORI. — He was contemporary of Michel Angelo, and a Florentine. This picture, a very fine one of the master, was painted for Francis I. King of France.

LORD ROSCOMMON on the left hand, and on the right hand, Robert, EARL OF SUNDERLAND; both by CARLO MARRATTO.

BED ROOM next to the NORTH END of GALLERY.

Among various pictures, may be noticed the following.

Over the Chimney.

A portrait of JULIE D'ARGENNES, DUCHESSE DE MONTAUSIER, by MIGNARD.—A very beautiful and interesting countenance,

and an admirably executed picture. Of this picture (mentioned in the *Tour*, vol. ii. p. 473), an Engraving is now in the course of execution, by Mr. Wright. It may be added, that the picture was purchased at the sale of Mr. Craufurd's collection.

A portrait of MADAME DE MONTESPAN, the beautiful, witty, and capricious mistress of Louis XIV., by MIGNARD. Purchased from the same collection.

Over the Door into Gallery.

ARTEMISIA GENTILESCHI, by HERSELF.

SOUTH EAST ANGLE BED ROOM.

ANNUNCIATION, by PARMIGIANO. — A very good specimen of the master. His merits, and above all his defects, are glaringly exhibited in this composition.

A WOMAN'S HEAD, by REMBRANDT. — She is fantastically dressed. A very beautiful picture.

A spirited Portrait of a WOLF DOG, by STUBBS.

DRESSING ROOM TO SOUTH APARTMENT.

Among a number of Cabinet Pictures may be selected, as worthy of notice, the following.

THE MIRACLE OF BOLSENA, by NICOLO POUSSIN. — This is a copy of part of the Original, painted by Raphael, in the Vatican.

LANDSCAPE AND FIGURES, representing the Flight into Egypt, by MOLA. — A very pretty picture.

A SUBJECT FROM SCRIPTURE, but not clearly specified, by ANDREA SACCHI. — Our Saviour is conversing with his Followers; but the exact moment of the conversation, or its subject, is not decided.

A SCHOOL-MISTRESS AND HER SCHOLARS, by LUDOVICO CARRACCI.—A good picture of the master.

SOUTH BED ROOM.

Nine Three-quarter Portraits, by Sir P. LELY, and by Sir GODFREY KNELLER.

SARAH, DUCHESS OF MARLBOROUGH, by KNELLER.

Two of her Daughters, HENRIETTA and ANNE CHURCHILL, by the Same.

QUEEN MARY, by the Same.

LADY UNKNOWN, by Sir P. LELY.—An excellent picture.

MRS. MIDDLETON.

QUEEN ANNE, by KNELLER.

NELL GWYNN, Copy from Sir P. LELY.

LADY MIDDLETON, by KNELLER.—A very pretty portrait.

ANNE HYDE, DUCHESS OF YORK, by Sir P. LELY.

A NATIVITY, by SASSO FERRATO. — A beautiful specimen of the master.

SOUTH WEST ANGLE APARTMENT.

There are several family portraits in these Apartments — mostly of the Poyntz family. One of WILLIAM POYNTZ, Esq., the uncle of the present Earl Spencer, is worthy of being regarded as one of the best portraits produced by the pencil of Gainsborough. He is in a shooting costume of that day, and is pursuing his amusement by the side of a brook, amongst willows and aquatic trees, beautifully painted. His dog, a water spaniel, is resting by his side, watching his master, and is admirably painted.

A NUN AND SLEEPING CUPID, by SIMONE DA PEZARO.

A BOY'S HEAD, by ANNIBALE CARRACCI.

CHRIST PRESENTED AT THE TEMPLE, by LUCA GIORDANO.

THE CIRCUMCISION, by REMBRANDT.

THE NATIVITY, by SEBASTIAN RICCI.

A FROST SCENE AND SKAITERS, by BRUGHEL.

THE END.

Printed by W. NICOL, Successor to W. BULMER and Co.

Shakspeare Press,

Cleveland Row, St. James's, London.



GEORGE JOHN EARL SPENCER.

AGED 21 IN 1761.

Engraved by Mr. J. Goussier, in the Gallery of the British Museum.

SUPPLEMENT
TO THE
BIBLIOTHECA
SPENCERIANA;
OR
A DESCRIPTIVE CATALOGUE
OF THE BOOKS PRINTED IN
The Fifteenth Century,
IN THE LIBRARY OF
GEORGE JOHN EARL SPENCER, K. G.
&c. &c. &c.



BY THE REV.
THOMAS FROGNALL DIBDIN, F.R.S. S.A.
LIBRARIAN TO HIS LORDSHIP.

LONDON :

PRINTED BY W. NICOL, SUCCESSOR TO W. BULMER AND CO.

Shakspeare Press,

AND SOLD BY PAYNE AND FOSS, LONGMAN, HURST AND CO. J. AND
A. ARCH, R. H. EVANS, R. TRIPHOOK, AND JOHN MAJOR.

1822.

SUPPLEMENT

TO THE

Bibliotheca Spenceriana.

VOL. II.

B



Miscellaneous Authors.

1005. ÆNEÆ SILVII EPISTOLÆ. *Printed by John de Westphalia.* 1483. Folio.

THIS volume is rather a valuable bibliographical acquisition, since it presents us with the only known specimen, with which I am acquainted, of the Roman fount of letter used by J. de Westphalia. What is also not a little singular, this letter is precisely conformable to the types of *Adam Ambergau* and *Florentius de Argentina*. A full page has 31 lines. The signatures are printed at right angles with the bottom line, and there appear to be eight leaves to each signature. Sign. *a i* is a blank leaf. On *a ii* the text begins with a prefix, in four lines, of capital letters—and a part of the concluding word is the fifth line. The nature of the work may be gathered from the colophon—on the recto of *qq viij*.

Pii Secundi pontificis maximi cui ante summū episcopatū primū quidem imperiali secretario Mox episcopo. Deīde etiā Cardinali senēsi. Enee siluio nomē erat. Familiares Epistole date ad amicos ī quadruplici uite eius statu finiunt per me Ioānē de uuestfalia In alma uniuersitate louaniēsi cōmorātē. Anno incarnatōis dominice M.CCCC.LXXXIII.

The present copy was obtained from the duplicates of the library of his Grace the Duke of Devonshire. It had been previously in the libraries

of the Duke de la Valliere and the Bishop of Ely; and is in sound rather than fine condition. In russia binding.

1006. *ÆSOPI FABULÆ. Latinè. Without Name of Printer, Place, or Date. Quarto.*

The Life of Æsop extends to D 4, in eights: *a i* being blank. The Fables commence on a fresh set of signatures: *a* to *c* 4, in eights. On the recto of *c* 4 is the colophon:

Explicit liber esopi . Deo . Gratias . Amen .

In all probability this impression was executed at Venice or at Milan. In calf binding.

1007. *ABANO, PETRUS DE. DE VENENIS. Printed at Mantua in 1473. Quarto.*

A table occupies the first three pages. Then a prologue on the reverse of the second leaf. The impression is without numerals, signatures, and catchwords; and is executed in a small neat roman character, like that of Bertochus or I. de Reno. A full page has 30 lines. In the whole, 25 leaves; concluding with two pages 'De Lapide Begaar ex Pandectis.' The imprint is thus:

FINI:

TVM . MAN

TVE ANNO . DO:

MINI . M . CCCC . LXXIII .

.: DEO GRATIAS:.

Laire, *Index*, vol. i. p. 257, notices an impression of the date of 1472, at the end of another treatise of the same author,—in folio, which he says has only 7 leaves, and which was unknown to De Bure. According to Panzer (on the authority of Fossi) this present impression should be followed by another of *Arnaldus de Villa Nova de arte cognoscendi venena*, &c.: but this copy seems quite perfect, as the reverse of the last leaf is blank. *Annal. Typog.* vol. iv. p. 353. As to the large ornamental capital initial, in the copy of this work possessed by Senator Heydegger at Zurich, (noticed by Laire) it is probable that this might have been a gratuitous ornament—introduced by some ancient possessor of the book. We have ornamented first pages as early as the year 1470: witness the

Suetonius of Sweynheym and Pannartz. The present is a fine large copy, bound in green morocco.

1008. ABANO, PETRUS DE. DE VENENIS. *Printed by I. P. de Lignamine.* 1475. Quarto.

A table occupies the first two leaves, and a portion of the following page. There are neither numerals, signatures, nor catchwords. On the reverse of the 50th leaf is the colophon, thus :

Finunt Petri de Abano reme/
dia uenenorum .

Rome in domo Nobilis uiri Iohan
nis Philipi de Lignamine Messaṇ .
S D N familiaris . hic tractatus im-
pressus est . Anno domini . M CCCC
LXXV . DIE XXVII . Mensis Ianuarii
Pont . Syxti IIII . Anno eius quarto

The register occupies the recto of the following and last leaf. This, like the greater number of the smaller specimens of *De Lignamine's* press, is a wretchedly printed little book. In olive morocco binding.

1009. [D]'ACCIESOLE GIVOCHO DI SCACCHI.
Printed by Miscomini. 1493. Quarto.

All the treatises upon Chess, whether moralised or otherwise, and especially those in the Spanish and Italian languages—which are printed in the xvth century, and adorned with cuts—are considered as rare and estimable. Yet I know not if any impression, of the same period, exhibit equal elegance with the present. Indeed, at first view, we recognise all the beauty of Florentine art, whether in the ornaments or in the printing; though with pain it must be admitted that the present copy is very defective both in size and condition. I hope to be able to gratify the reader by fac-similes of all the pieces as they appear in this elegant edition—which he may compare with the clumsy delineations of the same pieces by Caxton (as seen in the *Typog. Antiq.* vol. i. p. 39, &c.) and with similar representations from a MS. given in vol. iv. p. 542, &c. of the *Bibl. Spencer.* It may be only just further observed, that the *Bishop* is the same figure which appears in Miscomini's impression of the Italian version

of Virgil's *Bucolics*, &c. 1494, (see vol. iv. p. 91), and which is selected in the *Bibliographical Decameron* (vol. ii. p. 299) as an early exemplification of an ornamented title page. Reverting to the elegant little volume before us, I shall commence the description of it by giving the title of the work, and the ornament beneath—premising only, that the same ornament may be seen at the conclusion of it—and that, when and where seen, it cannot fail to gratify the reader of taste.

LIBRO DI GIOCO DI SCACCHI
intitolato de costumi degliuomini & degli
offitii de nobili



On signature *a v* is the King, thus :

¶ Dellaforma del Re

Cap. I.



¶ Della forma della Reina & de costumi che ella
debbe hauere.

Cap. II.



¶ Della forma et de gluffitii degli Alfini cio sono giu
dici et deglialtri assessori del reame Cap. III.



¶ Della forma et degliuffitii de caualieri Cap. IIII.



¶ Delloffitio & forma de rochi iguali sono uica
rii delregno Cap. V



¶ Dellauoratore

Cap. I.



■ Dellopere de fabri

Cap. II.



■ Dellarte della lana

Cap. III.



¶ De mercatanti & cambiatori

Cap. IIII.



¶ De medici et degli spetiali et dicoloro che mediano di cerursia

Cap. V.



¶ Deltauerniere et albergatore

Cap. VI



¶ De guardiani delle cittadi & degli ufficiali del comune et de passagieri

Cap. VII.



De rubaldi & degliscialacquatori & de barattieri &
de corrieri Cap. VIII.



On the reverse of *i iii* is the colophon :

¶ Finito e' illibro utile & bello del giuoco degliscachi
intitolato de chostumi deglhuomini & degliufitii de
nobili & daltri humani stati Cōposto p Maestro Iaco
po dacciesole dellordine de frati predicatori ad hono
re & sollazo de nobili maximamēte di coloro che sãno
ilgiuoco degli schacchi.

¶ Impresso in Firēze per Maestro Antonio Miscomini
Anno M.CCCCLXXXIII.
Adi primo di marzo

The table follows, and ends on the recto of the ensuing and last leaf.
The large cut, first given, is repeated on the reverse of this leaf, with
sixteen lines of poetry, double columned, below. This copy is in green
morocco binding.

1010. ALBERTANUS. DE DOCTRINA DICENDI & TACENDI. *Printed by Levet at Paris in 1486. Quarto.*

A remarkably pleasing specimen of Levet's handsomest gothic type in the xvth century. It is executed upon signatures *a* and *b* in eights: but *a i* and *b 8* are blank leaves. On the recto of *b 7* is the colophon, thus:

Explicit liber de doctrina dicēdi & tacēdi ab Albertano causidico briciēsi edit^o. Impressusq; Parisi^o per Petrū Levet. An. lxxxvi. die vero. xviii Nouembris.

A desirable copy, in olive coloured morocco, neatly bound, by Smith.

1011. ALBERTI MAGNI LIBER SECRETORUM. *Without Name of Printer, Place, or Date. Quarto.*

Apparently this is the production of the press of J. de Westphalia: though probably less skilfully executed. The signatures, *a* to *f*, run in eights: *f* has only four. This is a large, but soiled copy: too elegantly bound (in olive coloured morocco) for the antiquity or rarity of the impression.

1012. ALBERTI MAGNI COMPEND. THEOLOG. VERITATIS. *Printed by Christophorus Arnoldus at Venice. 1476. Quarto.*

The productions of the press of Christophorus Arnoldus are by no means of common occurrence; and it is probable that those executed in the gothic type (like the present) are yet rarer than those in the roman letter. There is not much value, however, attached to this book—except it be as a mere specimen of the printer's skill in a neat and close type. There are neither numerals, signatures, nor catchwords. The work is printed in double columns; and on the recto of the last leaf we read the following colophon:

**Explicit cōpendiū theologicę
ueritatis cōpilatū p Albertuz**

magnū. ipressumq; uenetijs p
magr̃m r̃p̃oforū arnoldū ala/
manū. 1476. die 5. aprilis Se/
renissimo duce Andrea Uēdra/
meno regnante.

The present is a sound copy, in dark calf binding with gilt leaves.

1013. ANTONINUS. DE CONFESSORIBUS. *Printed by
Laver in 1472. Quarto.*

The prefix to the prologue gives us the nature of the work, thus :

Incipit prologus sup tractatū de institutiōe
seu directiōe simpliciū cōfessoꝝ editū a uene/
rabili prē frē Antonio* ordīs fratꝝ p̃dicatoꝝ.

There are 23 lines below : a full page contains 27 lines. The impression is destitute of signatures, numerals, and catchwords. On the recto of the 130th and last leaf, is the following singular colophon, in monkish metre :

Nescio quo plausu : ni q; superbiant ausu .
Multi doctorū conscripta sepe bonorum .
Ap . uel de positis suis : sub nomine : dictis
Sic temerant plane : doctoris nomen . inane
Hec antonina simplex ex lege diuina
Non syncopata . sed nec epenthesi data
Studio correcta diligenti sepe q; lecta
Per Celestinum nomine . sed re puluerinum
Sancto in Eusebio degentem cenobio
Qui me scribebat . G . e . lau . . . nomē habebat :
Rome uersatus tunc . sed Herbipoli natus .
Anno milleno quater . C . sep . q; deno
Bis uno iuncto sed mense sub februo .
Sub quarto Sixto pontifice zeraphico .

* Sic.

The present copy (elegantly bound in blue morocco by Lewis) is upon the whole in very desirable condition.

1014. ANTONINO (S.) CONFESSIOALE. *Printed (by Balthazar Azoguidi) at Bologna. 1472. Quarto.*

I apprehend this to be a volume of considerable rarity. That it was printed by *Azoguidi* is quite evident from the similarity of the types to those of his celebrated edition of Ovid of 1471: see *Bibl. Spencer.* vol. ii. p. 193: where a fac-simile of these types is given. A sort of table of contents occupies the first two leaves. The text, without any prefix, begins on the recto of the third leaf, with four lines and a half of Latin, immediately followed by the Italian. There are neither numerals, signatures, nor catchwords. A full page has 26 lines. The paper is sufficiently stout. In the whole, 131 leaves: having this imprint on the recto of the last leaf:

BONONIE IMPRESSVM
. M . CCCC . LXXII .

This is upon the whole a very desirable copy; in stamp'd russia binding by Hering.

1015. APULEI PLATONICI HERBARIUM. *Printed by J. P. de Lignamine. Without Date. Quarto.*

This book exhibits the smaller and somewhat barbarous type of the printer. It is replete with wood-cuts, descriptive of the several plants, which cuts are yet more barbarous than the text. I should conjecture the date of the printing to be somewhere about 1480. The impression commences with an address, by 'J. P. de Lignamine, a Sicilian Knight,' to F. de Gonzaga, a Cardinal of Mantua, who appears to have been a zealous and liberal patron of the printer, in his earlier years. The 5th page of this address is very interesting. The title, within a sort of laureated circle, or wood-cut, is thus: 'INCIPIT HERBARIUM APVLEI PLATONICI AD MARCVM AGRIPPAM.' In the whole, 107 leaves: without numerals, signatures, or catchwords. A very desirable copy, elegantly bound in green morocco by C. Lewis.

1016. AQUINAS (THOMAS.) SECUNDA SECUNDÆ.
Without Name of Printer or Place. 1472.
 Folio.

This edition is rather superficially described in *Laire's Index*, vol. i. p. 288: where the *Cat. de la Valliere*, vol. i. no. 535 is referred to. *Laire* is quite right in assigning it to the press of Conrad Fyner of Eisingen. There can be no doubt about it, on a comparison with those books in which this printer's name is formally mentioned. De Bure thought the type to have a resemblance to the smaller character of Fust and Schoiffer; but a closer inspection would have shewn that the resemblance is much stronger to the supposed type of Gutenberg, and especially to the smaller character of Mentelin. The volume before us contains seven leaves of table, followed by a blank leaf. The text of the work, destitute of signatures, numerals and catchwords, comprehends 282 leaves. Upon the recto of the last leaf, beneath the first and only column, is the date thus:

M . cccc . lxxij .

Laus deo

The impression is uniformly executed in double columns, upon paper of a very stout quality. At the end of this copy there is a ms. memorandum, of the date of 1474, written by one JOHN WEYNEL, a priest of the church of Munthperg, in the diocese of Bamberg—informing us that he registered the volume, (no great boast!) and that he was occupied in great labours, and was suffering under great troubles. In consequence, he wishes all pious readers to pray for his soul, &c. Upon the whole, this is a desirable copy, in brown calf, with gilt leaves.

1017. ARATOR. ACTUS APOSTOLORUM. *Without*
Date or Name of Printer. Quarto.

This is a very uncommon little volume; and, in a bibliographical point of view, rather curious, as presenting us with a form of gothic letter similar to what appears in Wynkyn de Worde's edition of the St. Alban's book of Hawking and Hunting, of the date of 1496. I allude to the larger and squarer form of letter, in which the titles and conclusions are usually executed. At the top of the recto of the first leaf is the title, in three lines, thus: 'Arator subdiaconus ecclesiæ romanæ carmine

describens actus apostolorum.' On the reverse, at top, we read as follows :

**Uersibus egregiis decursum clarus arator .
Carmē apl'icis cecinit insigne triūphis
Historiāq; priuo praeponēs cautus vbiqz .
Substituit typicae sensatim verba figurae
Lingua canora bonū testatur adesse poetā
Misticus ingenium sic indicat ordo pfundū**

On the recto of the following leaf, *a ij*, is the prologue of the acts of the Apostles, dedicated to the Abbot Florianus : on the reverse is another dedication to the Pope ' Vigilius : ' each in verse. The first book, ' De descensu Christi ad inferos et de resurrectione ipsius a morte, ' begins thus :

**Ut sceleris iudea sui polluta cruore
Aula nefas cōpleuit opus : rerūqz creator
Hoc qđ ab hūanis sūpsit sine semīe membris
 &c. &c. &c.**

A full page has 25 lines. The body of the text is in a closer and smaller, but common gothic type—probably of the date of 1490. On the reverse of *g v*, in eights, is the colophon thus :

**Explicit liber secundus Aratoris subdy
aconi de insignib⁹ apl'oꝝ actib⁹
Cernis vt o lector sua carmina finit arator .
Littera stat suauis typicis intexta figuris .**

The register occupies the following and last leaf. It should seem that this impression is not only THE FIRST of the work, but that it has escaped Panzer—who, after denying a supposed Milan edition of 1470, concludes that the earliest impression of Arator appeared with Juvenius at Milan in 1569, 4to. See *Annal. Typog.* vol ii. p. 12. The present is a sound and desirable copy, in red morocco binding by Lewis.

1018. **ARISTOTELES DE MORIBUS.** Latinè. *Without Name of Printer, Place, or Date.* Quarto.

The type resembles that of Hailbrun, J. de Reno, and the small roman type of Azoguidi. It is an Italian fount of letter, and may belong to a Milan press. It is executed on signatures *a* 8 and *b* 6: with frequent contractions. On the reverse of *b* 6, is the subjoined colophon:

LIBER ARISTOTELIS DE MORIBVS AD
EVDEMIVM DISCIPVLVM PER LEONAR
dum Aretinum e græco in latinum traductus.

The margins of this copy are over-charged with scrawl. In lilac-coloured calf binding by C. Lewis.

1019. **ARISTOTELIS PROBLEMATA.** Latinè. *Printed by P. J. de Puzpach, at Mantua.* 1475. Folio.

A table of three leaves, having three columns in each page, with collateral explanations—the whole printed in small gothic letter—precedes the address of the editor, Stephanus Illarius. This address is printed on the reverse of the following leaf, on the fourth leaf from the beginning. The commentary upon the text of the author follows on the recto of the ensuing leaf. The text of the author is printed in a large handsome gothic letter; the commentary is in a neat small gothic type. The work is printed in double columns upon paper of an excellent quality. On the reverse of the 297th and last leaf, is the ensuing colophon: preceded by a notice, which proves that Illarius had availed himself of the labours of Petrus Paduanus upon the same subject:

Impressa Mantue sub diuo Marchione Ludouico
Mantue secūdo . p me Paulū Johānem de puzpach .
Almanū Magontinensis dyocesis sub anno Iubilei
M°. CCCC°. Lxxv°. Cuius utilitas erit omni cre
ature in uniuerso orbe que apponet huic operi stu
dium sūma cum diligentia .

This fine copy, in old red morocco binding, came from the collection of the Duke de la Valliere.

1020. AUGUSTINUS DE CIVITATE DEI. *Printed
by Mentelin. Without Date. Folio.*

With the Commentary of NICOLAS TRIVETUS. Although the name of Mentelin be not expressly subjoined, yet there can be no doubt that this volume was executed by that printer: the type of the text of St. Austin resembling that of the Terence and Virgil, and of the commentary (which is in the smaller letter) that of the *De Doctrina Christiana* (see vol. i. p. 179) of the first mentioned author. The whole is in double columns. The text of St. Austin, according to a prefixed ms. note, contains 252 leaves; and of the commentary, 83 leaves. I make no doubt of its being the earliest impression of the commentary, and of a date (as we shall presently see) considerably anterior to Schoiffher's edition of 1473. The copy under description is, upon the whole, (with the exception of the first few leaves) a magnificent one; and particularly interesting, as, at the end of the xviiith book, we have the following ms. contemporaneous note: doubtless in the hand-writing of Bamber himself:

**Illumiator hui⁹ libri fuit
Johes Bamber de Augusta
Anno . etcē Sexagesimo 8^{uo}.**

The illuminations however do not much redound to the taste of the illuminator. The same style of art prevails in the following and last book, concluding thus:

Finito libro sit laus ⁊ gloria cristo.

Then commences the Commentary, in the smaller letter: the incipient illumination of which is rather in better taste. An alphabetical table concludes the volume. It should seem to follow then, that, upon the whole, this impression may be as early as the year 1467, as it must have been printed before it was illuminated in 1468. It is not however among the rarest of Mentelin's books upon the continent, although it may be questioned whether three copies of it are to be found in our own country. Very handsomely bound in russia, by Hering.

1021. AGOSTINO. DE LA CITA DE DIO. *Without Name of Printer, Place, or Date.* Folio.

A table of 11 leaves occupies the first signature *a*. Then, on the recto of the following leaf, signature *a*, (1) the prologue of the author begins. The whole is printed in an exceedingly neat roman type, rather small, and close, in double columns; having 47 lines in a full page. The signatures run thus: *a* to *z*, inclusively, in tens: *A* to *G*, inclusively, also in tens: *H* 12 leaves, having the 12th leaf blank. On the reverse of *H xj*, is the colophon thus:

DEO GRATIAS .

Armi con laiutorio didio ha
uere renduto il debito di que
sta grande opera. Adcui pare troppo: o
adcui pare poco miperdonino . Ma ad
cui basta non ad me : ma adio congratu
landosi meco ne rendano gratie . Glo
ria et honore alpadre et al figliuolo et
allo spirito sancto omnipotente idio in
excielsis in secula seculorum . Amen .

The present is a sound and desirable copy (from the old Corsinian library at Rome); elegantly bound in russia, by C. Lewis.

1022. AUGUSTINI ENCHIRIDION. *Printed by Ulric Zel. Without Date.* Quarto.

We have here a very great curiosity: nothing less than a specimen of Ulric Zel's printing UPON VELLUM—the only one which I remember to have seen. What adds to its worth, the copy is beautiful and most desirable throughout—measuring 8 inches and $\frac{1}{16}$ by 5 and $\frac{5}{8}$. We may fancy that Zel's edition of the *Offices of Cicero*, of 1466, if found upon vellum, would present us with a volume of the like covetable condition. The edition under description commences with six leaves of a table: the text beginning on the recto of the 7th leaf. There are neither numerals, signatures, nor catchwords; and a full page, as usual, contains 27 lines. In the whole, 59 leaves. The following subscription is on the recto of the last leaf:

**Explicit liber Encheridion beati Augustini .
Conscriptus ad Laurentium primicerium
ecclesie urbice .**

The reverse is blank. This most desirable little volume is bound by C. Lewis in dark red morocco, in the most appropriate taste. It was obtained by his Lordship from Mr. Alexander Horn.

**1023. AUGUSTINUS. DE SALUTE ANIMÆ, &c.
Printed by Gerard de Lisa (or De Flandria).
1471. Quarto.**

A beautiful little volume; printed in the earliest type used by this Proteus of printers! In the whole, 19 leaves: without numerals, signatures or catchwords. A full page has 22 lines. On the recto of the last leaf is the colophon, thus:

BEATI AVGVSTINI DE SA
LVTE SIVE DE ASPIRATI
ONE ANIME AD DEVM LI
BER EXPLICIT FELICITER

::

In laudem scriptoris epigramma .

::

Gloria debetur Gerardo maxima lisæ .
Quem genuit campis Flandria picta suis .
Hic Taruisina nam primus cœpit in urbe .
Artifici raros ære notare libros .
Quoq; magis faueāt excelsi numina regis
Aurelii sacrum nūc manuale dedit .

:: TARVISII ::

:: M :: CCCC :: LXXI ::

The word 'scriptoris' is here to be considered as synonymous with 'impressoris.' The present beautiful copy is in elegant dark blue morocco binding, by C. Lewis.

1024. **AUGUSTINUS DE TRINITATE.** *Printed by J. de Amerbach.* 1489. Folio.

This edition has been obtained as a specimen of Amerbach's type; the printer having been of considerable eminence in his time, and the famous Froben having learnt the art of printing in his office. See *Bibliogr. Decameron*, vol. ii. p. 169. The title, in very large lower case gothic, is on the recto of *a i*. The signatures run to *d* in eights: afterwards, in sixes and eights alternately. On the reverse of *m 3*, is the following colophon:

**Aurelij Augustini de trinitate
liber explicitus est. Anno domini
M . cccc . lxxix .**

Three leaves of table follow: so that *l* and *m* have in fact only six leaves each. On the reverse of *m 6*, and last, are 20 hexameter and pentameter verses, concluding thus:

**Numine sancte tuo pater o tueare Joannē
De Amerbach: presens qui tibi presit opus .**

It is printed uniformly in a handsome black letter, in double columns. The present is a very desirable copy, neatly bound in calf.

1025. **AUGUSTINI EPISTOLÆ.** *Without Name of Printer, Place, or Date.* Folio.

This edition is undoubtedly executed in that large type which has been usually attributed to Mentelin. It is certainly a very rare volume. It is printed in double columns, without numerals, signatures, or catchwords. A full page has 50 lines. It commences thus, at the top of the first column:

**Liber . Epistolarum . Sancti . Augu
stini . Incipit . feliciter .**

**Omino illustri ⁊ me
rito prestantissimo fi
lio volufiano . Augu
&c. &c. &c.**

According to some anciently written numerals, this edition contains 263 leaves. It concludes thus, on the reverse of the last leaf—which has only 27 lines of one column :

non verborum insolencia ventilamus.

This beautiful and large copy (with many rough edges to the leaves) was obtained from the public library at Augsbourg. It has been since very handsomely bound in russia by Hering.

1026. AUGUSTINI OPUSCULA. Printed by Martin Flach, at Strasbourg. 1491.

On the recto of the first leaf we read the title only—as follows : ‘ Aurelii Augustini opuscula plurima.’ Of course, the *De Civitate Dei* is not in the number ; but a variety of tracts, including his most popular, will be found among them. The table, concluding on the recto of *a vj*, is minute and satisfactory. The ‘ Meditations ’ begin on the first (numbered) leaf of the text. The running titles shew the contents of the volume—which concludes with St. Austin’s ‘ *De communi vita clericorum*,’ followed by Possidonius’s biography of him, in 17 pages—ending on the reverse of folio *cclxvii*. The colophon, in eight lines, tells us the work was printed ‘ *impensis et opera Martini flach Argētinae accuratissime impressorum—Anno a natiuitate saluatoris nostri . M . cccc . xci . die . xi . mēsis Augusti.*’ *

This volume is desirable in a bibliographical point of view, as it affords a specimen of Flach’s printing, quite different from what may be seen in vol. ii. p. 333, as a fac-simile of his usual but earlier type. The present is more in the common close gothic character of Planck and others. This copy, in very desirable condition, was obtained from the monastery of St. Peter at Salzburg. In gray calf, gilt leaves.

* Ten lines, of hexameter and pentameter measure, follow—thus :

Hos iuuat arguta scrutari idagie ve[rum].

Illos Dulichio verba lepore tenent

Ast aliis gratum est varios versare libellos.

Sunt quoque scripta quibus non nisi sancta placent.

Quisquis es existis : paucis nummis eme multos

Aurelii libros : hancque levato sitim.

Nervosos cernes rationū viribus : atque

Ornatos : varios : de deitate simul.

Hos menda expertes tulit Argentina : primique

MARTINUS docili simus ab arte dedit.

1027. AUGUSTINUS DE ANCONA. DE ECCLESIASTICA POTESTATE. *Printed at Rome, in the House of F. de Cinquinis. 1479. Quarto.*

It is hardly possible to open a more elegantly printed volume, or a copy of greater beauty and soundness of condition, than the present. It was obtained from the monastery of St. Peter's, at Salzburg: and, till rebound, had all the appearance of a book printed upon vellum. The type is a small, full-faced, gothic letter, of a peculiar but not inelegant form. The work is printed in double columns, upon paper of an admirable texture. There are neither signatures, numerals, nor catchwords. It commences with an 'epistolary prologue;' and on the reverse of the 316th page, is the colophon thus:

Explicit summa de Ecclesiastica potestate edita a fratre Augustino de Ancona Ordinis fratrum heremitarum sancti Augustini Impressa Rome in domo Nobilis viri Francisci de Cinquinis apud Sanctam Mariam de populo. Anno domini M CCCC LXXVIIII. Die XX. Decembris.

The rubrics, titles, or a table follows; concluding the work on the recto of the 10th leaf from its beginning. In the whole, 326 leaves. The binding, in dark green morocco, by Hering, is beautiful and appropriate.

1028. AVICENNÆ MEDICINA SACRA. *Printed by John Herbort, at Padua, 1476. Folio.*

It is impossible to open this volume, soiled, or rather dingy as the general aspect of the paper may be, without being convinced of the magnificent taste of the ancient editors and printers in publications on popular subjects. We have here rather an injured copy; but such an exhibition of text and margin, as cannot fail to command the admiration of the knowing in typography. It is printed throughout in two columns,

in a small neat gothic type. A full page has not fewer than 63 lines. The first leaf (*a* 1) appears to be blank. The signatures run thus: *a*, *b*, each 10 leaves: *c* 8: *d*, *e* each 10 leaves: *f*, *g*, and *h*, each 8 leaves. On the recto of *h* 8 is the first colophon, thus:

**Explet⁹ ē liber p̄mus canonis quē princeps aboali
Abinseni de medicina edidit: ip̄ressus vō patauī .
Anno christi optī . M . cccc . lxxvi . iij . kl . octo .**

LIBER .

This is followed by 10 hexameter and pentameter verses; of which the two last are thus:

**Meme igitur pressit solertis cura Joannis
Herbert: impensis fecit ⁊ ingenio .**

The reverse is blank. This is followed by four leaves of three-columned index. The text again ensues, on *a* 1. The signatures run *aa* 8, *bb* and *cc* each 10: *dd* 8: *ee* 10: *ff* to *ii*, inclusively, in eights: *kk*, *ll* in sixes: *mm* 10: *nn* 8: *oo* and *pp* each six. On the reverse of *pp* *vj*, is another colophon. Then *a* in 14 leaves: on *a* 8 is a third colophon. On *a* 14 is the last in 30 lines, of which it will be only requisite to copy the first six and a half.

**Hoc loci consumatur vniuersum op⁹
hispalensis principis Auicenne quod ī
sacris medicinis composuit . Anno sal
uatoris Christi Jesu . M . cccc . lxxvi
pridie idus decembris . Impressuz pa
tauī opere ⁊ impensis Joannis her
bert germani, &c.**

In handsome russia binding by Hering.

**1029. AVICENNÆ LIBRI QUINQUE. Lat. *Without
Name of Printer, Place, or Date.* Folio. 2 Vol.**

This Latin version is by Gerhardus Cremonensis. The edition under consideration is accurately described by Panzer, from the works of Braun, Denis, and Seemiller; but the first mentioned bibliographer is

wrong in supposing, as he does in his index—that it was printed by Mentelin. It is precisely in the same character as that of the Catholicon (mentioned in the following pages) and of many other works of which I saw several specimens abroad—but of which the name of the printer is yet a desideratum. It is truly said, by Panzer, to be a semi-gothic type. It is executed without numerals, signatures, or catch-words; in double columns, having 56 lines in a full page. The prefix to the first column of the first volume is in four lines, with a portion of a word ('useni') forming the 5th line. The first volume contains 258 leaves; including a blank leaf between the second and third books, and another blank leaf between the third and fourth books. In consequence, Panzer's description is incorrect.

The second volume commences with 'Fen decia de dispöib⁹ pulmonis & pectoris,' &c. &c. which treatise appears to conclude on the reverse of the 154th leaf, with a paragraph entitled 'Inflatio unguis & prurit9 in ea.' This is followed by 'Liber canonis quartus incipit,' &c. The second volume terminates on the recto of the 318th and last leaf, with the following subscription :

**Canonis liber quintus auicene qui est 7
antidotarium eius finit.**

This fine and desirable copy was obtained from a private vendor of old books at Munich. It is now handsomely bound in russia by Hering.

1030. BALDUS DE PERUSIO. REPETITIO SOLENNIS.
&c. Printed by Severinus, at Ferrara. 1476.
Folio.

This neatly executed volume appears to have escaped Panzer both in his first (p. 396-7) and fifth volumes. It is the performance of a printer of whom no other specimen is to be found in his Lordship's library. It is executed in double columns, in a thin small roman letter, like the smallest of Azoguidi; and, being a civil-law book, is necessarily filled with contractions. There are neither numerals, signatures, nor catch-words. A full page has 52 lines. The recto of the first leaf is blank. On the reverse, at top of the first column, is the title, thus :

**Repetitio solennis. §. proficisci in l.
obseruare. ff. de officio proconsulis p do**

minum Baldum de perusio cum tractatu additionum plurimarum domini Cataldini de Boncompagnis de uisso: & itē cum aliis additionibꝫ domini Angeli de Perusio: & aliorum super materia sindicatus.

On the reverse of the 4th leaf the previous treatise ends with the word FINIS. On the recto of the 5th, begins the 'Tractatus in materia sindicatus,' which concludes on the reverse of folio 27 from the beginning of the work inclusively; having cclxxxi chapters. The following concludes thus:

Expliciunt Additiones domini Angeli de Perusio ad dicta Bal. in. §. proficisci in. l. obseruare de officio pro consulis. Im presse per Seuerinum. Ferrarie.

Anno domini . M . CCCC . LXXVI .
. XXI . Marcii .

This large and beautiful copy (now bound in red morocco by Lewis) was obtained from the public library at Augsbourg.

1031. BANDELLI. DE VERITATE CONCEPTIONIS
B. V. VIRGINIS. *Printed by Valdarfer. Milan.*
1475. Quarto.

This is a very indifferent specimen of the ingenuity of the printer, and very unlike the generally beautiful productions of his press: arising from the type being gothic, of a most miserable cast and execution. It is printed in double columns, having the following colophon on the reverse of the last leaf but one.

Explicit ualde utilis libellus recol
lectorius de ueritate cōceptōis bea
te uirgīs Marie īpres⁹ Mediolani
dñante felicissimo Galiazmaria
uice comite duce Quinto p Christo

**forū Ualdarfer Hatisponensem An
no domine . 1475 .**

A register of the gatherings occupies the following and last leaf. In the whole, 126 leaves. A very desirable copy, with many rough leaves, in russia binding.

1032. BAPTISTA DE ALBERTIS. DE AMORE.
Italicè. Without Name of Printer or Place.
1471. Quarto.

The peculiar character of this rare and little known type will be noticed in the account of the Italian version of the *EPISTLES OF PHALARIS*, in a subsequent page. The present copy is as beautiful as possible. The impression is destitute of signatures, numerals, and catch-words. A full page contains 25 lines. The first part of the work relates to the *REMEDY FOR LOVE*—having the following colophon on the reverse of the 20th leaf:

**BAPTISTAE DE ALBERTIS POETAE
LAVREATI OPVS IN AMORIS REMEDI
O VTILLISSIMVM FELICITER FINIT.**

. M . CCCC . LXXI .

The second part relates to the Passion of Love itself—as the following colophon, on the reverse of the 20th leaf of the same (second) part, denotes:

**BAPTISTAE DE ALBERTIS POETAE
LAVREATI OPVS DE AMORE VTILIS
SIMVM FELICITER FINIT .**

. M . CCCC . LXXI .

In the whole, 40 leaves. This beautiful copy, of an exceedingly rare impression, was obtained of M. Chardin at Paris. It is handsomely bound in dark blue morocco.

1033. BARTHOLI COMMENTARIA. *Printed at Perugia. Without Date. Folio.*

This magnificent volume has escaped the researches of Panzer. Notwithstanding Tiraboschi (see Panzer, vol. ii. p. 379) was of opinion that the first book printed at *Perugia* was a production relating to the civil law, by P. P. de Nobilibus, of the date of 1477, yet I am disposed to think, from the preliminary matter attached to this work, that the present book may dispute the claim on the score of priority of execution. A portion of this preliminary matter is here submitted to the reader: ‘Quantum bonarum artium studiis adiumenti afferat præclararum & mirabile opifitium litterarum imprimendarum, omnes diuersarum disciplinarum studiosi plane iam intelligunt atque perspiciunt. Quorum enim inopiam antea patiebantur, nunc maximam librorum habent copiam. Et qui prius mendosissimi erant, nunc non nisi emendatissimi esse possunt. Vt non alienum sit credere hoc tam præstantissimum opificium diuino potius munere ætati nostræ concessum quam humano ingenio excogitatum fuisse. Huius artificii commoditatem maximam ac studio perusino pernecessariam considerans nobilissimus ac præstantissimus Vir BRACCHIUS BALIONIUS sua cura ac diligentia homines huius artis peritos in hanc ciuitatem accersiri curauit, conduxitque eos ut hæc Bartholi commentaria imprimerent,’ &c. It goes on to notice the respectability of Bracchius, and the antiquity of his family: concluding thus—

Bracchius o lector tabulis perusinus ahenis
 Hos patriæ libros iussit in urbe p̄mi
 Bracchius & fortis & sanguine clarus auorū
 Et balionei fama decusq; laris
 Quā bene belligere sequiī p̄cepta mineruæ
 Quā colit & medio pectore semp habet
 Non tantū uiolente manu gerit armis s; idē
 Vtilis & bellis vtilis atq; toga.

It follows, that if Bracchius introduced the art of printing at *Perugia*, and commanded the Commentaries of Bartholus to be first printed there, that the present volume exhibits the earliest specimen of the *Perugia* press. It is executed in double columns, in a fine round roman type, not unlike the second type of Vindelin de Spira; but the text is

full of contractions. There are neither numerals, signatures, nor catch-words. The paper is very substantial. On the recto of the 198th and last leaf, is the following subscription :

DEO GRATIAS.

Explicit lecturā bar. sup s'a pte. ueteř ō.

The present fine sound copy (purchased of Baron Von Moll at Munich) is handsomely bound in russia by C. Lewis.

1034. BATRACHOMYOMACHIA. Italicè. (*Verona*. 1470.) Quarto.

If the above date were that of the *printing* of this exceedingly scarce little tract, it might be considered as among the most precious specimens of early typography. On consulting Panzer, vol. iii. p. 501, it will be seen that this volume is inserted as the *first book printed at Verona* ; but I am persuaded that the date is the date of the *completion* of the *Italian version*, and not of the printing—for the following reasons. The type is clearly that of a *Venetian, Parma, Bologna, or Florentine* printer : more probably the latter. The Valturius of 1472, by John of Verona, is wholly a different type ; nor can we conceive, upon the adoption of so beautiful a letter as that of this little tract, that recourse would be had to an inferior fount—or that the printer, as the earliest Verona typographic artist, would have concealed his name. I incline to think therefore, that the place of the printing will be found to be *Florence*, and not *Verona* ; and the date about 1480, and not 1470. At all events it is a volume of unquestionable rarity.

An Italian sonnet of Georgius Summaripa of Verona (the author of the version) occupies the reverse of the first leaf. On the recto of the following the poem begins thus :

Batrachomyomachia. i. ranarum murum
pugna Homeri poete clarissimi p Georgiū
summaripam ueronensem i uernaculum
sermonem traducta ad sp. Nicolaum pon
tanum patauinum iuř consultum.

1 A crudel guerra de le rane e topi
Qual su zēochi hazo descritto al foco

Voglio cantar in uersi non esoppi
E diuulgarla in ogni parte e loco
 Prima inuocando le muse sacrate
 Che uoce presti a sto mio canto fioco.
 &c. &c. &c.

A full page has 25 lines. There are neither numerals, signatures, nor catchwords. In the whole, 10 leaves. On the recto of the 10th, beneath the 13th line of text, is the following subscription :

Verone die . xv . Ianuarii : M . CCCC . LXX .

This is a clean and desirable copy, in red morocco binding.

1035. BECKET, THOMAS A. VIT. ET PROC. *Printed by John, the Son of Philip. Paris, 1495. Folio.*

This impression is, I believe, one of the *three*, with the same date, which was printed at Paris after the biographical work called the *Quadrilogus* of the Life of Becket. It is executed in double columns, in a very neat gothic type, having the title (on *a i*) thus :

**Uita ⁊ processus sancti Thome can
 tuariensis martpris super libertate ec
 clesiastica.**

Nearly the same title is repeated, prefixed to the prologue. The signatures run to *m* in eights; *m* has six : which concludes the fifth book of the biography. Then a table, on signature A four : next, a supplemental treatise by P. Bertrandus, which contains, according to an ancient ms. memorandum, ' many things most worthy to be known.' This occupies *a a* in eights, and *b b* with ten leaves. On the recto of *b b* 10, is the colophon thus :

Explicit quid' libellus de iurisdictione eccl'astica, factus p dūm petrum . bertrādi, ⁊ in cōsilio iucniētibus plā't? regni francie v̄ botenus in gallico per ipm deputatum ex parte ipoꝝ platoꝝ recitat⁹: Impressus parisij per mgēm

**Ioh'em philippi alemanū . In vico sc̄i
acobi . ad interflignium sancte barbare
Anno dñi millesimo quadrīgētesimo
nonagesimo quinto . sc̄da Aprilis.**

An elegant, and rather striking device is on the reverse thus :



**1036. BELLOVACENSIS (VINCENTII) SPECULUM
HISTORIALE. Printed by Mentelin. 3 Vols.
Folio. 1473.**

Unfortunately, the fourth volume, which completes the edition, and contains the above date, is wanting. This edition is important in a collection like the present, inasmuch as it is the only known work to which the name of Mentelin is subjoined in the colophon.* It

* His name appears in the *prefatory* part of the volume, entitled *De Arte Prædicandi*, &c. as given in vol. i. p. 179, of the *Bibliotheca Spenceriana*.

is executed in a very neat roman, broad-faced type, and considering its extent, is a very surprising production of early typography. There are neither numerals, signatures, nor catchwords. The most material thing, in a necessarily abridged account, will be to give a fac-simile of the colophon—in which the name of the printer thus occurs :

**EXPLICIT · PRIMVM · VOLVMEN · SPECVLI · HI-
STORIALIS · IMPRESSVM · PER · IOHANNEM ·
MENTELIN ·**

This copy is handsomely bound in dark russia by Hering.

**1037. BELLOVACENSIS (VINCENTII) SPECULUM NA-
TURALE. *Without Name of Printer, Place, or
Date.* Folio. 2 Vols.**

These magnificent volumes (obtained from the sale of a portion of the Apponi library at Vienna) appear to be a reprint of Koeburger's edition of 1483, and is considered by Panzer (vol. ii. p. 201, no. 157) as having been executed by that printer himself 'about the year 1486.' The first printer of this work was Mentelin, who executed the preceding, and who also completed the present work, about the year 1473. A particular description is hardly necessary. The paper and print (the latter in black letter, in double columns) are of the finest order. The first volume ends with the xviiith book; the second with the xxxiiiith book, on the recto of the last leaf, thus :

- - - - - Hec q̄ iam dicta
sunt de antixpo ⁊ aduentu iudicis : dieq; iudicii : d'
honorum remuneratione : malorūq; damnatōe bre-
uiori hic stilo p̄stricta sunt sed latiore in fine spe-
culi hystorialis perpatescunt Amen.

There are neither numerals, signatures, nor catchwords. In sound condition, and ample dimensions. Foreign calf binding.

**1038. BENEDICTUS DE NURSIA DE REGIMINE SA-
NITATIS. *Printed by Dom. de Lapis at Bologna.*
1477. Quarto.**

The advertisement, or prefix, on the reverse of the first leaf, announces this little volume to contain the works of B. de Nursia, physi-

cian to the then Duke of Milan, and Tadeus de Florentina. The first chapter begins on the recto of the ensuing leaf—‘De Aere.’ A full page contains 21 leaves. There are neither numerals nor catch-words: but the signatures, irregularly marked, extend in eights, to *m*; where they cease. On the reverse of folio 50, from *m*, is the following colophon:

Tractatus quidam de regimine sani
tatis . opera & industria Dominici de
Lapis . impendio tamen Sigismundi
a libris ciuis atq; liberarii Bononien
sis feliciter finiunt .

Anno . D . M . CCCC . lxxvii .

A register occupies both sides of the following and last leaf. See Panzer, vol. i. p. 209. A sound copy, purchased at the sale of the library of Count Apponi at Vienna in 1819.

1039. BENIVIENI CANZONI E SONETTI. *Printed
at Florence in 1500. Folio.*

The title, in five lines of capital letters, is thus: ‘Commento di Hierony. B. sopra a piu sve Canzone et Sonetti dello Amore et della Belleza divina.’ A table of three leaves follows. The proheme begins on the following leaf, sign. *a i*, and is numbered 1: the poetry, with the commentary, on folio III. I select, at hazard, the third canzone from folio xxviii.

CANZONA. III.

n E in piu secreto & abscoso
Bosco albergo mai fera,
Ne in piu fiorito & herboso
Colle mai Primauera
Regno: ne si dolce ombra
Piu nitide acque & piu bel mōte adōbra

In the same unpremeditated manner I submit a specimen of one of the Sonnets:—the xxxth in the Third Part—of which the 6th and 8th lines are constructed with all the melody of versification:

u Alle nō poggio alcū piu chiusa abscōde
 Ne selua ūbroza piu, grata & amena,
 Ne piu salda, tranquilla & pura uena
 Piu bei fior bagna, o cū piu nitide onde.
 Ne infra piu uaghe, acerbe & uiue fronde
 Piange o piu dolcemente Philomena :
 Ne in parte alcuna piu dogni mia pena
 Hecco pietosa a miei sospir risponde.
 Ne piu dolce secreto o piu tranquillo
 Porto in terra gia mai credo che amore
 Trouar potessi almio felice stato.
 Qui possio pur quel foco, ondio ffauillo
 Lieto cātādo aprir, ne eluulgo igrato.
 Temo hor ch' icolpi elmio piu saggio errore.

On the recto of fol. cxxxix. is the author's (metrical) 'deploratoria prefato' to J. P. Mirandula. This terminates on the recto of cxlii. It is not accompanied by a commentary. On the reverse of cxliiii, begins a set of stanzas demonstrating the author's 'amore allo Illustre Signore Conte Messer Niccolo Vicecomite da Coreggio.' These stanzas appear to be composed with great attention to sweetness of rhythm and tenderness of sentiment. There is no room for further specimens. This poem concludes on the recto of fol. cl. On the reverse, is the following colophon :

Impresso in Firenze per. S. Antonio Tu
 bini & Lorēzo di Francesco Venetiano
 & Adrea Ghyr. Da Pistoia Adi. viii. di
 Septembre . MCCCCC .

The present is a very desirable copy, in calf binding with gilt leaves.

1040. BERGOMENSIS (PAULI) APOLOGIA. *Printed in the House of Franciscus de Cinquinis, at Rome, 1479. Quarto.*

This elegant little volume is one of the few extant from the press above mentioned. The type is a close, elegant gothic letter—arranged

in two columns upon each page, and having 45 lines in a full column. The paper is of a thin and silky texture. The full title of the book (Paulus Bergomensis being the author) is thus : ‘ Libellus de Apologia religionis fratrum heremitarum ordinis sancti Augustini cōtra falso impugnantes. ad Reverendissimum dominū Guilelmum de Estouteuilla diuina miseratione ep̄m Ostiensem. Cardinalem Rothomagensem. Et sanct. dom. nostri Sixti pape iiii. Camerarium dignissimū sacriq; ordinis heremitarum diui Augustini protectorem : benefactoremq; singularissimum.’ There are neither numerals, signatures, nor catchwords. In the whole, 43 leaves. On the reverse of the 43rd, are the colophon and register. The former is as follows :

**Impressum Rome in domo nobi
lis uiri Francisci de Cinguinis
apud sanctam Mariam de pplo
Anno dñi. 1479. die. 18 mensis
Iulii**

A desirable copy ; in russia binding. Consult page 29 for the account of another volume, printed the same year at the same press.

1041. BIBLIA SACRA GERMANICA. *Supposed to have been printed by Mentelin. Without Date.*
Folio.

EDITIO PRINCEPS of the sacred text in the German language ; and consequently anterior to the impression (described in vol. i. p. 42) usually considered to be of an earlier date. This is the opinion of two of the ablest bibliographers in Germany ; namely, of M. Le Bret at Stuttgart, and of M. Bernhart at Munich. The date of it is conjectured to be about the year 1466 or 1468. It is just possible that the reader may not have forgotten a brief description of this exceedingly rare impression (as taken from a copy in the late Bishop of Ely's library) in vol. i. p. 46 of the *Bibl. Spencer*. A more copious description will be necessarily here expected. The edition is printed in two columns, and is entirely destitute of signatures, numerals, and catchwords. A full page has 61 lines. There are no spaces for the insertion of the heads of books or chapters. On the recto of the first leaf, leaving a space for about three lines of ms. prefix, we read the commencement of St. Jerom's prologue, thus :

Rüder Ambrosius der hat
 vns pracht ein cleine gab. Do
 mit hat er auch praucht die
 aller süßten prieffe. die von
 dē anegange d' freuntschaft.
 &c. &c. &c.

The preliminary matter ends on the recto of the 4th leaf, when the first chapter of the book of Genesis follows, thus :

[I] n dem anegang geschieff got
 den himel vnd die erde, wann
 die erde was eptel vnd lere :
 vnd vinsten waren auff dem
 antlütze des abgrundes. vnd
 der geist gotz ward getragen
 auff die wasser. Und got den
 sprach. liecht werde gemacht
 &c. &c. &c.

The present copy is divided into two parts or volumes : the first part concluding with an index to the Psalter : the text of the Psalter ending thus : on the reverse of the 193rd leaf from the beginning of the volume.

[A] lle werck des herren gesegent dē herrn : lobt
 in bñ erhöcht in in den werlten.

The index to the Psalter, of five leaves, concludes this first part : the terminating sentence of the Psalter-index may be seen in vol. i. p. 46, (second extract) of the *Bibl. Spenc.* The second volume commences with the *Proverbs of Solomon* : and the remaining portions of the Old Testament extend to the reverse of the 123rd leaf inclusively, when the preliminary part prefixed to St. Mathew's Gospel immediately follows,* on

* It is singular that there should be no hiatus to denote the commencement of the New Testament : whereas between the books of *Jeremiah* and *Baruch* there is almost an entirely blank leaf. It may be worth mentioning, that the present impression of the German text of the Scriptures is of infinitely greater rarity than the *supposed* first edition of it. His Lordship had been several years endeavouring to procure a copy of the above book ; which, with the copy in the Duke of Devonshire's library, (late in that of the Bishop of Ely) are supposed to be the only copies of Mentelin's impression in this country.

the same page, continuing in the opposite page, where we read the commencement of that Gospel, thus :

Als büch des geschlechtz ihe-
su cristi des suns dauids: dez
suns abrahams. Wan abra-
ham gebar pfaac: wan pfaac
gebar jacob Wann jacob ge-
bar judas vnd sein brüder:

On the reverse of the 206th leaf, inclusively, from the beginning of the Proverbs of Solomon, we read the conclusion of the apocalypse thus :

herre ihesus ich kum. Die genade vnserz herren ihe-
su cristi sey mit vns allen Amen.

In the whole, therefore, there should seem to be 404 leaves from beginning to end of the entire text of this edition. Although no name of printer be subjoined, it is indisputably the work of Mentelin from the conformity of the type (being his smallest) with that of the *De Arte Prædicandi* of St. Austin: described in vol. i. p. 181. The condition of this copy, for amplitude and soundness, cannot be exceeded: it being full of rough leaves. It was obtained as a duplicate from the public library at Munich: the copy reserved being inferior, but possessing a ms. date of 1468. The binding by C. Lewis, in red morocco, vellum insides, &c. is in a state of perfect elegance.

1042. BIBLIA LATINA. *Without Name of Printer, Place, or Date: but probably by Mentelin.*
Folio.

I consider this impression to be the rarest of all known editions of the Bible in the *Latin language*; not excepting that of Pfister. It is the only copy of it in this country; and with the exception of those copies in the libraries of Paris, Strasbourg, and Munich, I do not recollect another copy. The present, unluckily wanting 24 leaves at the end, was obtained through the kind offices of M. Schweighæuser the younger, from a gentleman resident in the vicinity of Strasbourg. Panzer, vol. i. p. 69, has described it accurately from the accounts of Crevenna and Laire. It was unknown to Masch.

Laire asks, who can be the printer?—and inclines strongly to believe

that it was *Mentelin*. There can be no doubt, I think, of the accuracy of this conclusion. Indeed Crevenna, who has given an indiffereut fac-simile of the commencement of St. Jerome's prologue, also adopts the same opinion. The curious have only, in short, to compare the capitals of this type with those in the *Terence*, *Virgil*, *Valerius Maximus*, and *St. Austin's Epistles*, (each admitted to be by the same printer) and he will find a perfect conformity between them, except that the same letters are *here* more sharply impressed—owing to their *newness*. The lower-case, on the other hand, have only a strong family resemblance to those of *Mentelin*; being much taller than his smaller type in the Bible noticed in the preceding article, and *thinner* and *closer* than that in the impressions of the authors above particularly noticed. But the subjoined fac-simile will best justify this remark.

This impression is entirely destitute of numerals, signatures, and catchwords. It is printed in double columns, and a full page (as in the second column of the first page) contains 49 lines. The prologue of St. Jerom concludes on the reverse of the 3rd leaf. The first chapter of Genesis begins according to the following fac-simile.

In principio creauit deus celū et tēram .
 Terra autem erat inanís et vacua : et tenebre
 erant sup facie abissi . & spūs dnī ferebat̃ super
 aq̃s . Dixitq̃ deus . Fiat lux . Et facta ē lux .
 Et vidit deus lucem q̃ esset bona : et diuisit lu-
 cem a tenebris . appellauitq̃ lucē diē et tenebras
 noctē . Factūq̃ ē vespere & manebat̃ dies vnus .

The Psalms begin on the recto of the 195th leaf, with 27 preliminary lines of introduction. The Prophets conclude on the reverse of folio 323, immediately followed by the first book of Machabees. After Machabees comes the prologue to the Gospels by St. Jerom, followed by the Gospels, without any hiatus or division. Unluckily this copy ends with the Epistle of St. Jude, wanting the whole of the Apocalypse. The paper (although this copy has been considerably stained) is of excellent manufacture, and the printing and ink equally commendable. Imperfect as is the volume, it is yet of very essential importance in completing the series of a perfect set of the earlier impressions of the sacred text. This copy has been cleaned, and very handsomely bound in dark green morocco by C. Lewis.

1043. BIBLIA LATINA. *Without Name of Printer,
Place, or Date.* 2 Vols. Folio.

This impression is printed in rather a coarse gothic type, and not improbably by *Quentel* at Cologne. It is between the character of *Zel* and *Ter Hoernen*, and therefore much inferior to that of *Conrad Homborch*. Nor should I apprehend its antiquity to be lower than the year 1478. It is printed in double columns, with running titles in coarse capitals, with 42 lines in a full page. The first volume terminates with

Explicit liber esdre quartus . . .

The second volume begins with '*Thobias*,' and concludes on the recto of the last leaf with the following colophon and armorial device :

**Explicit liber apocalipsis beati
Iohannis apostoli .**



There are neither numerals, signatures, nor catchwords. The present is a very sound and desirable copy, with many rough leaves, obtained from Mr. Sams of Darlington ; a very zealous bibliopologist in the acquisition of specimens of ancient printing. It is handsomely bound in calf, with gilt edges to the leaves. Lord Strangford, our ambassador at Stockholm, who devotes some of his leisure hours to the pleasing pursuits of bibliography ; and who gives abundant promise, in the correspondence with which he has been pleased to honour me, of success

and excellence in this pursuit; has favoured me with a very particular description of this impression: but perhaps more minute than its intrinsic importance, or relative rarity, renders necessary. His Lordship makes the first volume, concluding with the Psalter, to contain 337,—and the second 321, leaves: and that in very many of the pages there are only 41 lines.

1044 BIBLIA LATINA. *Printed by Frisner and Sensenschmit, at Nuremberg. 1475. Folio. 2 Vols.*

The copy under description (formerly in the library of the Eichstadt monastery, now suppressed) presents us, probably, with the noblest volumes, in point of magnitude and condition, which are to be found in this library. The leaves are full of rough edges. The strength and tone of the paper, the boldness of the type, and the frequent introduction of red ink, in the capital initials and head-titles, altogether give us a very extraordinary notion of the pitch of perfection to which the art of printing had attained at Nuremberg. This edition is printed in double columns, without numerals, signatures, or catchwords. A full page contains 60 lines. It commences with a prefatory epistle of the Bishop of Aleria to Pope Paul II. of the date of the 15th of March, 1471—having this prefix by the printer. ‘Quia vestigia sequimur Ioann. An. Ep̃i Aleriensis quē nihil reliquisse cōperimus quod vltiori emendatione ægeat, præter pauxilla quæ vicio compositorum litterarum viciata sunt. Ideoque epistolam quā ipse proposuit omittere noluimus. ne cuius doctrinā imitamur, eius condignā laudē videamur suppressere.’ An epistle, by Matthias Palmerius to the same Pope, follows. Then the prolegomena of Aristeas by the same Palmerius. The whole of this introductory portion occupies eight leaves. Then the usual prolegomena of St. Jerom, three leaves. The sacred text follows on the recto of the ensuing leaf, quite at top, and concludes on the reverse of the 211th leaf, including those which have been previously mentioned. The conclusion in the first volume is with the Psalter, as usual. Then follow 30 leaves of the ‘Interpretationis hebraicorum nominum,’ printed in treble columns, which should probably have been inserted at the end of the sacred text, in the second volume.

The second volume begins with the Book of Proverbs, and the text of the Old Testament ends on the recto of the 129th leaf—followed immediately by the introductory epistle of St. Jerom upon the Evan-

gelists. The second volume contains, in the whole, 216 leaves : having the following colophon and device on the reverse of the last leaf :

**Hoc opus Biblie effigiatum est ī nuremberga oppido
germanie celebratissimo, iussu Andree Frisner Bunsig-
delensis artium liberalium magistri ; et Joannis sen-
senschmit ciuis p̄lati oppidi, ātis impressorie q; magistri,
socioꝝ, suis signis ānotatis. Anno ab incarnatione
domini M. cccc. lxxv. quinto idus decembris ;**



There is a copy of this impression of the same date, by the same printers, in the public library at Munich, which contains the colophon on the *recto* of the last leaf ; so that there should seem to be two editions. The binding of these magnificent volumes by C. Lewis, in dark blue morocco, is in every respect worthy of their intrinsic value and beauty.

**1045. BIBLIA LATINA. *Without Name of Printer,
Place, or Date.* Folio.**

This edition is supposed to be printed in the character of Bartholdus and Richel at Basil, and is chiefly estimable from being an impression ‘*Fontibus ex græcis*,’ as the following emphatic colophon denotes :

**Fontibus ex grecis hebreorum q̄q; libris
Emendata satis et decorata simul
Biblia sum p̄ns sup̄os ego testor et astra.
Est imp̄ssa nec in orbe mihi similis
Singula q̄q; loca cū concordantib⁹ extāt
Orthographia simul q̄z bene p̄ssa manet**

It has running titles and signatures throughout ; but this copy seems to want a first leaf, containing a title. Bound in blue morocco.

1046. **LIBER BIBLIE MORALIS.** *Printed by John Zeiner, at Ulm.* 1474. Folio.

A noble specimen of John Zeiner's prolific press. This impression is printed in double columns, with running titles, having ornamented capital initials, and an ornamented border round a portion of the first page of the text. This latter, and probably the larger capital initials, are cut in wood. On the recto of the 263rd and last leaf, is the following colophon :

**Infinita dei clementia . Finitus est
liber moralizationum biblie in eiusdem
laudem ⁊ gloriaꝝ compilatus ! ac per in-
dustriũ Johannẽ zeiner de Keutlingen
artis impressorie mg̃m (non penna sed
stagneis caracterib⁹) in opido Almentis
artificialiter effigatus.* Anno incar-
nationis dñi Millesimo q̃dringentesimo-
septuagesimoq̃rto ! die v'o aprilis nona.)**

A large and beautiful copy, from the duplicates of the public library at Munich. Handsomely bound in russia by C. Lewis.

1047. **BIBLIA ITALICA.** **MALHERBI ;** *Kal. Aug.*
Vind. de Spira. 1471. Folio. 2 Vols.

This is perhaps the rarest impression of all the early Italian versions of the Bible. It is quite evident that Panzer (vol. iii. p. 70) had never seen a copy of it, as he relies upon Le Long and Chevallier, and as he is anxious to have a fuller description. That description, it is presumed, will be found in the present place. These are among the noblest volumes from the press of VINDELIN DE SPIRA ; especially if our opinion be formed from the evidence of a copy of the second volume only, which is in the public library at Stuttgart ; as nothing can exceed the condition and dimensions of that book. Unluckily the present copy,

* Sic.

obtained from the Mac-Carthy library, was in the most deplorable state, and is proportionably small; but the binder (C. Lewis) has done wonders in restoring it to its present condition.

The recto of the first leaf of the first volume is blank. On the reverse commences the prefatory epistle of Nicolo di Malherbi to the theological professor Laurence, of the Franciscan order. This occupies seven chapters, or almost eight columns, (for the impression is wholly printed in double columns to each page) concluding at the bottom of the recto of the third leaf; when there commences a brief reply of Father Laurence to Nicolo de Malherbis—‘ordinis gloriosi benedicti Monasterii sãcti michaelis d’ lemo: abbatē dignissimū maiorē colendū.’ This epistle is in Latin, but the previous one is in Italian. It is followed by

Tabula dela prima parte dela bibiglia

which occupies the three following leaves, ending with a reference to the cc.xxxiiiith leaf of the text of the volume. Then follow four introductory leaves of St. Jerome’s address to ‘Brother Ambrosius,’ &c. and on the recto of the following leaf the book of *Genesis* begins thus—having a considerable space beneath the running title, which, throughout the impression, is printed in capital letters:

EL PRINCI
PIO DIO creo
Il Cielo et La terra.
&c. &c. &c.

A full column contains 50 lines. On the recto of the 320th and last leaf (including every thing) and beneath 11 lines only of text, we read as follows:

AMEN
FINISSE EL PSALTERI
O DE DAVID

The second volume begins with the ‘Prologue’ to the book of Proverbs; containing, in the whole, little more than one column. This is succeeded, on the reverse of the leaf, by the text of the Parables. On the conclusion of the book of *Macchabees*, the prologue to the *New Testament* follows on the recto of the succeeding leaf; and the first chapter of St. Matthew’s Gospel succeeds, on the reverse of the second leaf of this prologue, with this prefix only:

Finito largumento . Incomincia leuan
gelio secondo Matheo .

As in the previous volume, all the running titles are in capital letters ; when, on the recto of the 302nd and last leaf, the text of the *Apocalypse* ends, and after the translator's thanks to the Deity for the successful termination of his labours, there follows the

Rime di Hieronymo Squarzafico de Ale
xandria cōposte a laude di questo uolume

which are given in the note below.* This is immediately succeeded by

* Le celere sagitte or mai Apollo
deponer uogli : et larghuta lyra
piglar tu mecho : et col secrato stollo
De le tue sancte muse : et iui tira
il resto de li dei : et semidei
per ueder il laur di chui se mira
Ciaschun gentil inzegno : et per li dei
giurano non mai piu hauer ueduto
piu gentil cosa si che se dourei
Dargli ogni laude poi che an pruneduto
ala tenace eta che non puo fare
chogni gentil laur sia disoluto
Zensis parasio policreto stare
se puo or mai larte del suo laurio
meglo di questo non si puo mostrare
Promotheo quando si fece restio
nela celeste spera per compire
lhuomo per chui : sena tormento rio
Non cosci bene nol puote inferire
ala proportion come costoro
le lectre belle nelo suo stampire
Si che tra tutti di questo lauro
ne porta laude quel SPIRA gentile
di VINDELIN che na corona doro
O beato germanico uirile
che si notabel cosa a giorni nostri
trouasti col ueder tanto sutile
Qual e quello laur che mai se mostri
piu degno al tuo per mortal fantasia
che par disceso da celesti chiostri
Et mo per sua in nata vigoria
figlia formato quel sancto volume
de la sacra scriptura in fede mia

the colophon (the verses having unequivocally assigned the impression to Vindelin de Spira) thus :

Impresso fu questo uolume ne l'alma pa-
tria de Venecia negl'anni di la salutifera i
carnatione del figliuolo di leterno et omni-
potēte dio .

M . CCCC . LXXI . IN KALEN
DE . DE . AVGVSTO .

The reverse is blank. The impression has neither numerals nor signatures. This copy is most beautifully bound by C. Lewis, in dark blue morocco.

1048. *BIBLIA VULGARE HISTORIATA. Printed by
Giovan Ragazo di Monteferata, at Venice, 1492.
Folio.*

This is a very elegant volume ; notwithstanding the present copy is far from being desirable, either on the score of size or condition. The title, in red, is on the recto of *a i* : the table ends on the reverse of *a v* : the prologue, on the recto of *a viij*. On the reverse of *a viij*, is a large wood-cut, occupying the whole side of the leaf. The sacred text of the Old Testament begins on the opposite page, within an ornamented frame work of pure Venetian art. The leaves are regularly numbered as far as folio *ccc*—erroneously marked *cccc*—where the *Psalter* terminates. The numerals re-commence with the *Book of Ecclesiastes*, which begins with an almost similar frame work to that at the commencement of *Genesis*. The numerals continue regularly to folio *cc*,

Si ben traducto in materno costume
che nullo e mancho dal uero latino
come puo ben ueder chia chiaro lume
O interprete uiril che per diuino
ingegno credo che tu il translatasti
non mai diuiso al testual chamino
Ormai ciaschun a questi gentil pasti
se po inuitar di la sacra scriptura
per chui il ben sale et gli uicii son guasti
Cosci salendo a la diuina altura.

where the Apocalypse ends, which is succeeded by a *Life of Joseph*, and a table.

The impression is throughout adorned with elegant little cuts in outline, either of the Venetian or Florentine school. Take, as a specimen, the ensuing—from the *Psalms*, fol. cxcī. where probably *David* is represented at the organ, with a musical attendant.*



Specimens, still more elegant, might be selected. I apprehend the artist to be the same as the one who executed the cuts for the *Dante* of 1491, vide post. The colophon, on the recto of fol. cc. of the New Testament, tells us that this edition was

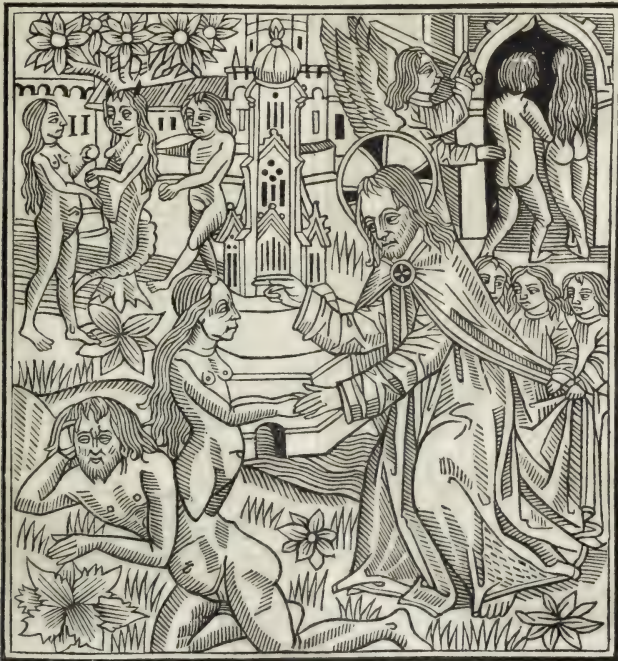
— — — — — stampata
ne l'alma Citta de Venetia par Giovanne Ragazo di
monterferata A instantia di Luchanthonio di Giunta
Fiorentino Sotto gli anni de la nostra redemptione .
M.CCCC LXXXII . Del mese di Luio . Sotto el pō-
tificato Maximo Innocentio octauo Regnante Augu-
stino Barbadigo Inclito Principe de Venetia.

The device of Lucas Antonio Giunta, in red, is on the reverse of the next following leaf; and the whole book has the aspect as if executed in his office at Florence. A table of five leaves then concludes the volume. There are signatures throughout. In elegant dark russia binding, by Hering.

* The bellows-blower is worth attention.

1049. BIBLE (LA GRANDE) *Printed at Lyons.*
Without Date. Folio. Vol. 1.

Unfortunately this copy wants the second volume; the beauty of the printing, and the general splendor of the impression, rendering this defect the more to be regretted. As a specimen of early ornamental printing at Lyons, which may vie with some of the more magnificent productions at Paris, of the same period, the reader may be gratified with the fac-simile on the following page, taken from the recto of the first leaf, and being the first initial letter of the title: 'Le premier volume de la grât bible en frâcois historiee et corrigeë nouuellemēt avec le psautier.' The first nine leaves are occupied by the title, a prologue, and a table: of these, the table occupies eight: then a 'repertoire,' or register of signatures, on one page. As the leaves are regularly numbered, the signatures become of subordinate consideration. There are, in the whole, CClvi. leaves. As a specimen of the manner of representing *three* several actions, or subjects, in the same composition, take what here follows—from 'fueillet vij.'





On the recto of the 256th leaf, is the colophon, thus :

**Ma louenge de dieu le createur et de sa tressacree
mere finist le premier volume de la grant bible en
francops hystoriee ⁊ corrige'e nouvellement avec le
psaultier. Imprimee a Lyon**

The Psalter, in fact, as the title implies, concludes the volume. There is no copy of this work in the royal library at Paris. The present copy is handsomely bound in blue morocco by Hering.

1050. BLESSENSIS (PETRI) DE AMICITIA CHRISTIANA. *Printed by Ulric Zel. Without Date. Quarto.*

This may be safely pronounced to be the EDITIO PRINCEPS of the work. That it is printed by Ulric Zel is certain. There are neither numerals, signatures, nor catchwords. A full page has 27 lines. In the whole, 15 leaves. On the recto of the 15th, beneath the 6th line of text, is the imprint thus :

**Explicit libellus magistri Petri
blesensis de amicitia cristiana.**

In large and desirable condition. Bound in calf, with gilt leaves.

1051. BOCCACCIO. IL DECAMERONE. *Without Name of Printer, Place, or Date. Folio.*

Having already* delivered an opinion respecting the date, and place of printing, of this edition, it might appear capricious to offer an opinion *different* from that already laid down; were it not justifiable by the indulgence always granted to bibliographers, whose positions are necessarily *conjectural*, in the absence of all *positive* testimony. I presume, therefore, to consider this impression—not as before stated, *posterior* to that of Valdarfer, in 1471, but more probably *anterior*: in other words, of the date of 1470. Yet it cannot be denied that the types appear to have been much used, and that they are of themselves extremely ill-formed and disagreeable to the eye. It is also quite evident, from a comparison of the first few lines of the introductory part, with the same portion in Valdarfer's edition of 1471,

* Bibliog. Decameron, vol. iii. p. 151, note.

that the present text is taken, not only from a MS. of a more loose and ancient orthography, but from one which is also *less copious*. Thus, in the 5th line only, we read, in the present,

nolo trouato inalcuno fragliquali segno . ogli .

whereas, in Valdarfer's edition, between the words '*quali*' and '*segno*,' we read '*se alcuno mai nhebbe*.' Several other verbal omissions, as well as numerous variations in the spelling, &c. occur in the respective pages of these two editions. But a more ample opportunity for the notice of these variations will be given at the end of the following article of Valdarfer's edition—in which the reader will find one complete tale, taken from the *present* edition, and from those of *Valdarfer* and the *Mantua* edition of 1472, running in parallel portions in the same page. In that of the edition under consideration, the critical reader will not fail to observe the more frequent joinings of the article and preposition, with the adjective or substantive to which it belongs; and numerous other instances of careless and inaccurate passages.

Reverting to the typography of the present impression, Lord Spencer has been successful in detecting a perfect conformity of the type of this edition with that of a dateless *Terence* described in vol. ii. p. 409 of the *Bibl. Spenc*. Yet no further advances can be made, in consequence, as to the *appropriating* of the impression under consideration. It is well known that this copy came from the BORROMEO COLLECTION, purchased by Messrs. Payne and Foss, and sold by them by public auction in 1817. It is also equally well known that his Lordship gave 121*l.* 16*s.* for the copy itself:—not in the most desirable condition (compared with the copy in the public library at Munich), and wanting four leaves of the text. This impression is executed in long lines, having 40 lines generally in a full page; but it should be noticed that the last *two* full pages have each 44 lines, and the four pages preceding these two have each 43 lines: the last page of all has 41 lines. Like many of the earlier volumes, even from the press of Sweynheym and Pannartz, the register is very irregular towards the right margin. The body of the text is precisely 7 inches by 5½; and the leaves, here numbered with the pencil, extend to 252 of text—with two ms. leaves of table. There are neither numerals, signatures, nor catchwords; but all that we read on the last line of the text, on the reverse of the last leaf, is as follows:

cosa gioua lauerle lecte :

: DEO . GRATIAS :

In the Borromeo Sale Catalogue, there is a well executed fac-simile of this conclusion, from which the edition has been emphatically distinguished as the *Deo GRATIAS Edition*. How far the text substantially varies from that of the immediately succeeding editions, has not yet been determined, as it has never been consulted in the formation of any previous edition; but some notion may be formed of this, from the collations instituted in the following article. Upon the whole, the acquisition of this volume (by no means at an extravagant price) is of essential importance to the Noble Owner of this library, since it may be safely affirmed that there is no other copy of it in this country. It has been elegantly bound, since the purchase of it, by C. Lewis, in dark olive colour morocco. At Munich they possess an exceedingly fine and large copy of it; which had been taken to Paris, and was *restored*.

1052. BOCCACCIO. IL DECAMERONE. *Printed by Valdarfer. Venice. 1471. Folio.*

At length this FAR-FAMED VOLUME comes to repose in what may be fairly called its natural resting-place. Need the reader be informed that this is the celebrated BOCCACCIO, respecting the acquisition of which, at the sale of the ROXBURGHE LIBRARY, almost every journal in Europe recorded the particulars! An equally faithful, but more minute and less public, record of the same sale, will be found in the *Bibliographical Decameron*, vol. iii. p. 62-7. Celebrated, and unrivalled, both in price and rarity, as is this precious volume, the description of it need not here occupy a large space; as a very particular account of the arrangement of its materials will be found in a long note, in vol. iv. p. 76-8, of the *Bibliotheca Spenceriana*. But, as was promised in the preceding article, the most desirable object to be accomplished, is, a specimen of its text, compared with that of the *preceding* edition, and with that of the *succeeding* one of 1472: described, in the work just referred to, at p. 73, &c. as without date or printer's name—and erroneously considered as the *Deo Gratias* edition. This succeeding edition (of which his Lordship's copy is greatly imperfect) happens to be the *Mantua* edition of 1472, printed by *Adam de Michaelibus*; of which I saw a perfect copy in the royal library at Paris, and another perfect and truly magnificent one in the public library at Nuremberg.

The reader is therefore now about to peruse the texts of these THREE EDITIONS, arranged in a parallel form, and of which the material discrepancies are marked in italics.

DEO GRATIAS EDITION.

[L]a lauretta fornita lasua nouella taceua et fra labrigatta chi cō un chi conunaltro che della sciagura degliamanti siridolea et chi lira dellaninetta biasimaua & chi una cosa etchi altra dice ua quando ilre quasi daprofondo pensier tolto . alzo iluiso et adelisa fece segno che appresso dicesse laquale humilmente incomincio . *Iaceuo li* donne assai son coloro checredono amor solamente dagliocchi accelo lesue saette mandare: coloro

VALDARFER, 1471.

[L]a lauretta fornita lasua nouella taceua et fra labrigata chi cō un chi con unaltro chi della sciagura degliamanti siridolea et chi lira de laniuetta biasimaua & chi una cosa et chi altra diceua quando il re quasi daprofundo pensier tolto alzo iluiso & adelisa fece segno che appresso dicesse : laquale humilmente icomēcio *Piaceuole* donne assai son coloro checredono amor solamente dagli occhi acceso lesue saette mādare : coloro schernēdo che

MANTUA, 1472.

A lauretta fornita la sua nouella taceua & fra la brigata chi con un : chi cō un altro : chi della sciagura degliamāti siridolea & chi lira de lauinetta biasimaua : & chi una cosa & chi una altra diceua : quando ilre quasi daprofundo pensier tolto alzo iluiso & ad elisa fece segno che appresso dicesse : laquale humilmente incomincio. *Piaceuole* donne assai son coloro che credono amor solamente da gli occhi acceso le sue saette mādare :

DEO GRATIAS EDITION.

coloro schernendo chetener uogliono che alcun p uđita
 sipossa innamorare . *Liquli* essere ingannati assai mani-
 festamente apparira inuna nouella laqual dire intendo .
 Nellaquale non solamente cio lafama senza auersi ueduto
 giāmai auere operato uedrete ma ciascuno admisera
 morte auer conducto uifia manifesto . Viglielmosecondo
 re dicicilia come ici ciliani uogolino ebbe due figliuoli
 lun maschio et chiamato ruggieri : laltro femina chi
 amata costanza ilquali ruggieri anzi che il padre morendo
 lascio

VALDARFER, 1471.

che tener uogliono che alcun per uđita sipossa innamo-
 rare . *liquali* essere ingannati assai manifestamente
 apparira inuna nouella laqual dire intendo . Ne la quale
 non solamente cio la fama senza hauersi ueduto giāmai
 hauere operato uedrete : ma ciascuno admisera morte
 hauer conducto uifia manifesto . Guglielmo secondo re
 dicicilia come iciliani uogliono hebbe due figliuoli lun
 maschio et chiamato ruggieri : laltro femina chiamata
 constanza ilquale ruggieri anzi che il patre morēdo
 lascio

MANTUA, 1472.

mādare:coloro schernēdo che tener uogliono che alcun
 per uđita si possa innamorare . liquali essere ingannati
 assai manifestamente apparira inuna nouella laqual dire
 intendo . Ne laquale nō solamente cio la fama senza ha-
 uersi ueduto giāmai hauere operato uedrete:ma ciascūo
 admisera morte hauer cōdocto uifia manifesto.

Viglielmo secondo re dicilia come iciliani uogliono
 hebbe due figliuoli lun maschio & chiamato ru-
 gieri : laltro femina chiamata costanza ilquale ruggieri
 anzi

DEO GRATIAS EDITION.

lascio un figliuolo nominato gerbino . Ilquale dal suo auolo condilgentia alleuato diuenne bellissimo giouane et famoso inprodeza et incortesia . Ne solamente dentro atermini dicicilia stette lasua fama racchiusa ma inuarie parti delmondo senando in barberia era chiarissima laquale in quei tēpi alre dicicilia tributaria era Et tragli altri adlecui orecchi lamagnifica fama delleuertu et della cortesia delgerbin uenne fu aduna figliuola delre ditunisi laqualsecondo checiascun cheueduta laueua ragionaua
era

VALDARFER, 1471.

lascio un figliuolo nominato gerbino . ilquale dalsuo auolo cōdilgentia alleuato diuenne bellissimo giouane & famoso inprodeza et incortesia . Ne solamente dentro atermini dicicilia stette lasua fama renchiusa ma inuarie parte delmondo senando inbarberia era chiarissima: laquale ī quei tempi alre dicicilia tributaria era: Et tragli altri adlecui orecchi la magrifica fama de lauertu et de lacortesia delgerbin uēne fu aduna figliuola del re ditunisi laqual secondo che ciascun che ueduta lhaueua ragionaua: era

MANTUA, 1472.

anzi che ilpatre morendo lascio un figliuolo nominato gerbino. ilquale dal suo auolo condilgentia alleuato diuenne bellissimo giouane & famoso inprodeza & incortesia . Ne solamente dentro atermini dicicilia stette la sua fama renchiusa ma inuarie parti del mondo senādo e ī barberia era chiarissima: laq̃le in quei tempi al re dicicilia tributaria era: Et tragli altri adlecui orecchi la magnifica fama dele uertu & dela cortesia del gerbin uenne fu aduna figliuola del re ditunisi laqual secondo che

DEO GRATIAS EDITION.

era una delle piu belle crature chemai dalanatura fosse stata formata et lapiu costumata et cōnobile & grande animo Laquale uolontieri deualorosi huomini ragionare udendo contanta affectione le cose ualorosamente opate dalgerbino dauno & daun altro raccontate raccolse et si lepiaceuano che essa seco stessa imaginando come facto esser douesse feruētemente dilui sīnamoro et piu uolontieri che daltro dilui ragionaua et chinne ragionaua ascoltaua . Daltra parte era si come altroue īcicilia
puenuta

VALDARFER, 1471.

naua : era una de le piu belle creature chemai dala natura fosse stata formata & lapiu costumata & cōnobile & grade animo laquale uolontieri daualorosi huomini ragionare udendo contanta affectione le cose ualorosamēte operate dalgerbino dauno & daunaltro raccōtate raccolse et si li piaceuāo che essa seco stessa imaginādo come facto esser douesse feruētemēte dilui sinamero et piu uolontieri che daltro dilui ragionaua & chi ne ragionaua ascoltaua . Dalaltra parte era sicome altroue incicilia
peruenuta

MANTUA, 1472.

che ciascun che ueduta lhaueua ragionaua : era una de le piu belle creature che mai dala natura fosse stata formata & la piu costumata & con nobile & grande animo laquale uolontiere deualorosi huomini ragionare udendo contanta affectione le cose ualorosamente operate dalgerbino dauno & da unaltro raccontate raccolse & si lipiaceuano che essa seco stessa imaginādo come facto esser douesse feruentemēte dilui sinamoro : & piu uolūntieri che daltro dilui ragionaua & chi ne ragionaua ascoltaua .

DEO GRATIAS EDITION.

puenuta lagrādissima fama delabelleza parimente et
 delualor dilei . et nō senza grandilecto neinuano gli
 orecchi delgerbino auea tocchi anzi non meno che dilui
 lagiouane infiammata fosse lui dilei aueua infiammato .
 plaqualcosa infino adtanto che conhonesta cagione dal-
 auolo dandare adtunisi lalicētia impetrasse desideroso
 oltre modo diuerderla adogni suo amico chela andaua
 inponeua cheadsuo potere ilsuo segreto et grande amore
 facesse perquel modo chemigliore gli paresse sentire et
 dilei

VALDARFER, 1471.

peruenuta lagrandissima fama delabelleza parimente &
 delualor dilei & nō sēza grādilecto ne inuano gliorecchi
 delgerbino hauea tocchi anzi nō meno che dilui lagiouane
 ifiamata fosse lui dilei hauea infīamato : perlaqual cosa
 ifino adtanto che conhonesta cagione dalauolo dādare
 adtunisi lalicientia impetrasse disideroso oltre modo diue-
 derla adogni suo amico chela andaua imponeua che ad
 suo potere ilsuo segreto & grande amor facesse perquel
 modo chemigliore gli paresse sentire et dilei nouelle gli
 recasse .

MANTUA, 1472.

ascoltaua . Dalaltra parte era sicome altroue icicilia
 peruenuta lagrandissima fama dela belleza parimente &
 del ualor dilei & non senza gran dilecto ne inuano glio-
 recchi delgerbino hauea tocchi anzi non meno che dilui
 la giouane infiammata fosse lui dilei hauea infiammato :
 perlaqual cosa infino adtāto che con honesta cagione
 dalauolo dandare adtunisi la licentia impetrasse diside-
 roso oltre modo di uederla adogni suo amico chela
 andaua inponeua che ad suo potere ilsuo segreto &
 grande

DEO GRATIAS EDITION.

dilei nouelle glirecasse . Dequali alcun *sagacissimamente* ilfece gioie dadonne et portandole come merchatanti fanno aduedere et interamente lardore delgerbino aptole lui et lesue cose asuoi comandamenti offerse aparecchiate . Laquale conlieto uiso et lābasciadore et lābasciata riceuette et rispostomi che egli dipari amore ardeua una delepiu sue care gioie testimonianza dicio glimādo . Laquale il gerbino contanta allegrezza riceuette cōquanta qualunque cara cosa riceuer sipossa : & allei pcostui

VALDARFER, 1471.

recasse . Dequali alcun *secretissima mente* ilfece gioie dadonne et portandole come merchatanti fanno ad uendere et interamente lardore delgerbino apertoli lui & lesue cose asuoi commandamenti offerse aparecchiate . Laquale conlieto uiso et lābasciadore & lābasciata riceuette et risposte che egli dipari amore ardeua una delepiu sue care gioie testimonianza dicio glimando . Laquale ilgerbino contanta alegrezza riceuette conquanta qualunque cara cosa riceuer sipossa : & alle pcostui medesimo piu

MANTUA, 1472.

grande amore facesse perquel modo che migliore gli paresse sentire & dilei nouelle gli recasse . Deqli alcūo secretissimamēte ilfece gioie da donne portandole come mercatanti fanno aduendere & interamēte lardore del gerbino apertoli lui & le sue cose a suoi comādamēti offerse aparecchiate : Laq̃le conlieto uiso & lābasciadore & lābasciata riceuette & rispostoli che egli dipari amore ardeua una del piu sue cañ gioie testimonianza dicio glimādo . Laq̃le ilgerbino cōtāta alegrezza riceuette quanta

DEO GRATIAS EDITION.

pcostui medesimo piu uolte scripse et mādō carissimi doni: collei certi tractati tenendo dadouersi selafortuna conceduto lauesse uedere e toccare. Ma andando le cose ī questa guisa et un poco piu lunghe che bisognato non sarebbe ardendo duna parte lagiouane et daltra ilgerbino aduenne che il re ditunisi la marito alre digranata: diche ella fu crucciosa oltre modo pensando che non solamente plunga distantia al suo amante sallontanaua ma che quasi del tutto tolta gliera & semodo ueduto anesse uolentieri

VALDARFER, 1471.

piu uolte scripse & mando carissimi doni: con lei certi tractati tenendo dadiuersi sela fortuna conceduto lhauesse uedere e toccare: Ma andando le cose in questa guisa et un poco piu lunghe che bisognato non sarebbe ardēdo duna parte lagiouane & daltra il gerbino aduenne che il re ditunisi la marito al re digranata: diche ella fu crucciosa oltre modo pensando che non solamente perlunga distantia al suo amāte sallontanaua: ma che quasi del tutto tolta gliera: & semodo ueduto hauesse uolentieri

MANTUA, 1472.

quanta qualunque cara cosa riceuer si possa & allei pcostui medesimo piu uolte scripse & mando carissimi doni: con lei certi tractati tenēdo da douersi sela fortuna cōceduto lhauesse uedere e toccare: Ma ādando le cose in questa guisa & un poco piu lunghe che bisognato non sarebbe ardēdo duna parte lagiouane & dalaltra ilgerbino aduenne che il re ditunisi la marito al re digranata: diche ella fu crucciosa oltre modo pensando che non solamente perlunga distantia al suo amante sallōtanaua: ma

DEO GRATIAS EDITION.

uolentieri accio chequesto aduenuto non fosse fuggita
 sisarebbe dal*padre* et uenutasene algerbino . Similmente
 ilgerbino questo maritaggio sentendo senza misura neu-
 neua dolente & secospesso pēsaua semodo ueder potesse
 diuolerla torre pforza se aduenisse chepmare admarito
 nādasse . Ilre ditunisi sentendo alcuna cosa diquesto .
 amore et delproponimento delgerbino et delsuo ualore
 et dellapotētia dubitando . uenendo iltempo chemandar
 neladouea alre guiglielmo mando significando cio che-
 fare

VALDARFER, 1471.

tieri accio che questo aduenuto nō fosse fuggita sisarebbe
 dal*parte* et uenutasene algerbino . Similmente algerbino
 questo maritaggio sētēdo senza misura neuineua dolente
 & seco spesso pensaua semodo ueder potesse diuolerla torre
 perforza se aduenisse che permare admarito andasse : ilre
 ditunisi sentendo alcuna cosa di questo amore & del pro-
 ponimento del. gerbino et delsuo ualore & de lapotentia
 dubitando : uenendo iltempo chemandar neladouea alre
 guilielmo mando significando cio che fare intendeua et
 che

MANTUA, 1472.

ma che q̄si del tuto tolta gliera : & se modo ueduto
 hauesse uolūtieri accio che questo adueūto nō fosse fug-
 gita si sarebbe dal patre & uenutasene algerbino . Simil-
 mente ilgerbino questo maritaggio sentēdo senza misura
 ne uiueua dolēte & seco spesso pensaua semodo ueder
 potesse dipolerla torre perforza se adueīsse che p mare
 admarito ādasse Ilre ditunisi sentendo alcuna cosa di-
 questo amore & del proponimento del gerbino & del suo
 ualore & dela potētia dubitando : uenēdo iltēpo che
 mandar

DEO GRATIAS EDITION.

fare intend eua et chesicurato dalui chenedal gerbino neda altri plui ĩcio impedito sarebbe lōtendeua difare . Ilre guiglielmo che uecchio signore era nedelo ĩnamoramento delgerbino auea alcuna cosa sentita : non imaginandosi che pquesto adomādata fosse talsicurta liberamente laconcedette et isegno dicio mando alre ditunisi ũ suo guanto . Iquale *poi* chelasicurta riceuuta ebbe fece una grandissima et bella naue nelporto dicartagine apprestare et fornirla dicio che bisogno aueua adchi su uido-
ueua

VALDARFER, 1471.

che sicurato dalui che ne dal gerbio neda altri perlui incio impedito sarebbe lontendeua difare : ilre guilielmo che uecchio signore era nedelo ĩomoramēto delgerbino hauea alcuna cosa sentita : non imaginandosi che perquesto adomandata fosse talsicurta liberamente laconcedette & insegno dicio mando alre ditunisi un suo guanto . ilquale *doppoi* chelasicurta riceuuta hebbe fece una grandissima & bella naue nelporto dicartagine appressare & fornirla dicio che bisogno haueua adchi su
uidoueua

MANTUA, 1472.

mandar nela douea al re guilielmo mādo significando cio che fare intēdeua : & che sicurato dalui che ne dal gerbino neda altri perlui ĩcio impedito sarebbe lontendeua difare : ilre guilielmo che uecchio signore era nedelo inamoramento del gerbino hauea alcuna cosa sentita : non imaginandosi che per questo adomandata fosse tal sicurta liberamente laconcedette & insegno dicio mando alre ditunisi un suo guanto . ilq̃le doppoi che la sicurta riceuuta hebbe fece una grādissima & bella naue nel
porto

DEO GRATIAS EDITION.

ueua andare et ornarla et acconciarla psu mādarui lafigli-
uola ingranata ne altro aspectaua che tempo . Lagiouane
donna chetutto questo sapeua et uedeua occultamente
unsuo seruidore mando adpalermo et imposegli che ilbel
gerbino dasua parte salutasse et glidicesse come ella
infra pochi diera pandarne ingranata . pche hora sipar-
rebe secosi fosse ualente huomo come sidiceua et se
cotātō lamasse quanto piu uolte significato laueua Costui
adcuì imposta fu optimamēte fe lambasciata et adtunisi
ritornossi .

VALDARFER, 1471.

uidoueua andare & ornarla & acconciarla persu : man-
darui lafigluola ingranata ne altro aspectaua che tempo .
Lagiouane donna che tutto questo sapeua et uedeua
occultamente un suo seruidore mādō adpalerino & im-
posegli che ilbel gerbino dasua parte salutasse & glidi-
cesse come ella in frapochi di era perandarne ingranata :
perche hora sipaerebbe secosi fosse ualente huomo come
sidiceua & se cotanto lamasse quanto piu uolte signifi-
cato lhaueua costui adcuì imposta fu optima mēte fe
lambasciata

MANTUA, 1472.

porto dicartagine appressare & fornirla dicio che bisogno
haueua adchi su uidoueua andare & ornarla & acconci-
arla psu mandarui lafigluola ingranata : ne altro aspee-
taua che tempo . Lagiouane donna che tutto questo
sapeua & uedeua occultamente un suo seruidore mando
ad palermo & iposegli che il bel gerbino dasua pte
salutasse & glidicesse come ella infra pochi di era perā-
dare ingranata : perche hora siparrebe secosi fosse ualente
huomo come sidiceua & secotanto lamasse q̄to piu uolte
significato

DEO GRATIAS EDITION.

ritornossi . Gerbino questo udēdo et sappiendo che ilregniuglielmo suo auolo data auea lasicurta alre ditunisi non sapea chefarsi . ma purdamor *sospito* auendo leparole della donna intese et pnon parer uile andatosene admessina quiui prestamente fece due galee sottili amare et messiui sudiuarenti huomini con esse sopra lasardigna nando aduisando quindi douere lanaue delladonna passare nefu dilungil effecto alsuo aduiso . pcioche pochi de quiui fustato chelanaue conpoco uento non guari lontana

VALDARFER, 1471.

lambasciata & adtunisi ritornossi: Gerbino questo udendo & sapiēdo che il re guilielmo suo auolo data hauea lasicurta alre ditunisi non sapea chefarsi : ma pur damor *sospinto* hauendo leparolle della donna intese & pernon parer uile andatosene ad messina quiui prestamente fece due galee sottili armare & messiui su diuarenti huomini con esse sopra lasardigna nando aduisando quindi douere lanaue de ladonna passare nefu dilungi leffecto alsuo aduiso . percio che pochi di quiui fustato che lanaue cōpoco

MANTUA, 1472.

significato lhaueua o costui ad cui iposta fu optimamente fe lambasciata & adtunisi ritornossi: Gerbino questo udendo & sappiendo che il re guilielmo suo auolo data hauea lasicurta alre ditunisi non sapea che farsi:ma pur damor *sospinto* hauendo leparole della donna intese & per non parer uile andatosene admessina quiui prestamente fece due galee sottili armare : & messiui su diuarenti huomini con esse sopra la sardigna mando aduisando quindi douere lanaue de ladonna passare.ne fu dilungi

DEO GRATIAS EDITION.

lontana alluogo doue aspectadola ripostosera soprauene.
 Laqual ueggendo gerbino asuoi compagni disse . Signori
 seuoi cosi ualorosi siete comio uitengno niuno diuoi
 senza auer sētito o sentire amore credo chesia . senza il
 quale sicome io meco medesimo estimo niun mortal
 puo alcuna uertu o bene inse auere etse innamorati
 stati siete o sete leggier cosa uifia comprendere il mio
 disio . Io amo amor mindusse addarui lapresente fatica
 et cio cheio amo nellanaue che qui dauanti neuedete
 dimora

VALDARFER, 1471.

cōpoco uēto nō guari lontana alluogo doue aspectadola
 riposto sera soprauēne . Laqual ueggēdo gerbino asuoi
 cōpagni disse . Signori seuoi cosi ualorosi siete comio
 uitegno niuno diuoi senza hauer sētito o sentire amore
 credo chesia . senza ilquale sicome io meco medesimo
 estimo niun mortal puo alcuna uertu o bene inse hauere
 et se innamorati stati siete o sete leggier cosa uifia con-
 prendere ilmio disio io amo : amor mindusse addarui
 lapresente fatica et cio cheio amo ne lanaue che qui
 dauanti

MANTUA, 1472.

dilungi leffecto alsuo aduiso : percio che pochi di quiui
 fu stato che lanaue cōpoco uento nō guari lōtana alluogo
 doue aspectandola riposto sera soprauene . Laqual
 ueggendo gerbino asuoi cōpagni disse . Signori seuoi
 cosi ualorosi siete comio uitegno niuno diuoi senza hauer
 sētito o sentire amore credo che sia.senza ilquale sicome
 io meco medesimo niun mortal puo alcuna uertu o bene
 inse hauere:& se innamorati stati siete o sete leggier cosa
 uifia comprendere ilmio disio.io amo : amor mindusse
 addarui

DEO GRATIAS EDITION.

dimora Laquale insieme cōquella cosa cheio piu desidero
e piena digrandissime riccheze lequali seualorosi huomini
siete conpoca fatica uirilmente conbattendo ac-
quistar possiamo: dellaqual uictoria io non cerco chei-
parte miuenga senon una donna plocui amore imuouo
larme ognialtra cosa sia uostra liberamente infindahora
andiamo adunque et bene aduenturosamente assagliamo
lanaue idio allanostra impresa fauoreuole senza uento
prestar le lacitien ferma . Nō erano albel gierbino tante
parole

VALDARFER, 1471.

dauanti neuedete dimora: laquale īsieme conquella casa
che piu disidero et piena digrandissime riccheze leqli
seualorosi huomini siete conpoca fatica uirilmente con-
battendo acquistar possiamo: delaqual uictoria io non
cerco che inparte miuēga senon una donna perlocui
amore io mouo larme: ognialtra cosa sia uostra libera-
mente infin adhora andiamo adunque & bene aduentu-
rosamente assagliamo lanaue che dio a lanosta impresa
faureuole senza uento prestarle lacitien ferma . Non
erano

MANTUA, 1472.

addarui lapresente fatica.& cio che io amo ne lanaue
che qui dauanti neuedete dimora:laqle insieme cōquella
cosa che piu disidero e piena digrandissime riccheze:
lequali se ualorosi huomini siete con poca fatica uiril-
mente conbattēdo acqstar possiamo: delaqual uictoria
io non cerco che inparte miuenga senon una donna per-
locui amore io mouo larme :ognialtra cosa sia uostra
liberamente infin adhora.ādiamo adunque & bene aduen-
turosamēte assagliamo lanaue: che dio a lanosta im-
presafauoreuole

DEO GRATIAS EDITION.

parole bisogno pcio cheimessinesi che cōlui erano uaghi dellarapina gia conlanimo erano adfare quello diche ilgerbino gliconfortaua conleparole: pchefacto un grandissimo romore nellafine del suo parlare checosi fosse letrombe sonarono etprese larmi dierono de remi inacqua et alanaue puennero . Coloro chesopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire sapprestarono alladifesa . Ilbel gerbino adquella puenuto fe comādare che ipadroni di quella sopra legalee mandati fossero selabattaglia

VALDARFER, 1471.

erano albel gierbino tante parole bisogno . percio che messinesi che conlui erano uaghi delarapina gia conlanimo erano adfare quello diche ilgerbino glicōfortana con le parole: perche facto un grandissimo romore nelafine del suo parlare che cosi fosse letrōbe sonarouo & prese larmi dierono deremi inacqua & alanaue peruennero . Coloro che sopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire sapprestarono a ladifesa . ilbel gerbino adquella peruenuto fe cōmandare

MANTUA, 1472.

presafauoreuole senza uento p̄stare lacitien ferma . Non erano albel gierbino tante parole bisogno . percio che messinesi che conlui erano uaghi delarapina gia conlanimo erano adfare quello diche ilgerbino gliconfortaua con leparole:perche facto un grādissimo romore nela fine del suo parlare che cosi fosse letrombe sonarono : & prese larmi dierono deremi inacqua & alanaue peruennero . Coloro che sopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire saprastarono a ladifesa .
ilbel

DEO GRATIAS EDITION.

selabattaglia nonuoleano isaracini certificati chi erano et che domandassero dissero se esser cōtro allafede lor data dalre da loro assaliti . et insegno dicio mostrarono ilguāto delre guglielmo & deltutto negaron dimai senon pbataglia uinti arrendersi o cosa chsopra lanaue fosse lor dare . Gerbino ilquale sopra lapoppa dellanaue ueduta aueua ladonna troppo piu bella assai che egli secono estimaua ifiammato piu cheprima almostrare delquanto rispose che quiuiui non auea falconi alpresente pche

VALDARFER, 1471.

cōmandare che ibaroni diquella sopra legalee mandati fossero se lal battaglia non uoleano isaracini certificati chi erāo & che domādassero dissero se esser cōtro allafede lor data dalre da loro assaliti : & insegno dicio mostrarono ilquanto delre guilielmo & deltutte negaron dimai senō perbataglia uinti arrēdersi o cosa che sopra lanaue fosse lor dare . Gerbino ilquali sopra lapoppa de lanaue ueduta haueua ladōna troppo piu bella assai che egli seco non estimaua infiammato piu che prima almostrare del

MANTUA, 1472.

ilbel gerbino adquella peruenuto fe comandare che ibaroni diquella sopra legalee mandati fossero se labattaglia non uoleano. isaracini certificati chi erano & che domandassero dissero se esser contro alla fede lor data dalre da loro assaliti : & insegno dicio mostrarono il guanto del re guilielmo & del tutto negaro dimai senon per battaglia uinti arrendersi o cosa che sopra lanaue fosse lor dare . Gerbino ilquale sopra la poppa de lanaue ueduta hauea ladōna troppo piu bella assai che egli seco
nō

DEO GRATIAS EDITION.

pche guanto uauesse luogo etpcio oue dar non uolessen
ladonna adriceuer labataglia *sappressero* . Laqual senza
piu attendere adsaettare & adgitar pietre lun uerso laltro
fieramente incominciarono et lungamente condanno
diciascuna delleparti intal guisa conbatterono Vltima-
mente ueggēdosi gerbino poco util fare preso un legnetto
che disardigna menato aueano et inquelo messo fuoco con
amendune legalee quello accosto allanaue : Ilche ueg-
gendo isaracini et conoscendo se dinecessita odouersi
arrēder

VALDARFER, 1471.

del guanto rispose che quiui non hauea falconi al presente
perche guanto uauesse luogo : & percio oue dar non
uolessen ladonna adriceuer labataglia *sapparechiassero* .
laqual sēza piu attēdere adsaettare & adgitar pietre lun
uerso laltro fieramente inconmnciarono & longamente
condanno diciascuna de leparti intal guisa conbatterono .
Ultimamente ueggēdosi gerbino poco util fare preso un
legnetto che disardigna menato haueano & in quello
messo fuoco conamendua legalee quello accosto alauaue :

Ilche

MANTUA, 1472.

nō estimaua infiammato piu che prima almostrare del
guanto rispose che quiui non hauea falconi al presente :
perche guanto uauesse luogo : & percio oue dar non
uolessen ladonna adriceuer labattaglia *sapparecchiassero* .
laqual senza piu attendere adsaettare & adgitar pietre
lun uerso laltro fieramente incominciarono : & longa-
mente condanno diciascuna de leparti intal guisa con-
batterono . Vltimamēte ueggēdosi gerbino poco util fare
pso un legnetto che disardigna menato haueāo & in quello
messo

DEO GRATIAS EDITION.

arrēder amorire facto sopra couerta lafigliuola delre
 uenire chesotto couerta piagnea et quella menata alla-
 proda dellanaue et chiamato ilgerbino presente adgliocchi
 suoi lei gridante mhercie et aiuto seuenarono et innare
 gittandola disson : toglì noi latidiamo qual noi possiamo
 et chēte latua fede lameritata Gerbino ueggendo lacru-
 delta dicostoro quasi dimorir uago noncurando disaetta
 nedipietra allanaue sifece accostare et quiui su mal
 grado diquanti *ueneran* montato non altramenti cheun
 leon

VALDARFER, 1471.

Ilche ueggendo isaracini & cognosciendose dinecessita
 o douersi arrēder amorire facto sopra couerta lafigluola
 delre uenire che sotto couerta piangea et quella menata
 a laproda de lanaue & chiamato ilgerbino presente
 adgliocchi suoi lei gridante mercie et aiuto la suenarono
 & innare gittandola disson : toglì noi latidiamo qual
 noi possiamo & quanto latua fede lameritata gerbino
 ueggēdo lacrudelta dicostoro quasi di morir uago nō
 currādo disaetta nedipietra a lanaue si fece accostare &
 quiui

MANTUA, 1472.

messo fuoco con amendue legalee quello accosto a lanaue.
 Ilche ueggēdo isaracini & cognosciendose dinecessita o
 douersi arrēder o morire : facto sopra couerta la figliuola
 delre uenire che sotto couerta piangea : & quella menata
 a laproda de lanaue : & chiamato ilgerbino prestamente
 inanzi adgliocchi suoi lei gridante mercie & aiuto la
 suenarono & imare gittādola disson : toglì noi latidiamo
 q̃l noi possiamo & quale la tua fede lameritata.gerbino
 ueggendo lacrudelta dicostoro q̃si dimorir uago nō cu-
 rādo

DEO GRATIAS EDITION.

leon famelico nellarmento degiouenchi uenuto hor questo
 hor quello suenādo prima codenti . et conlunghie lasua ira
 satia chelafame conuna spada imano horquesto horquel
 tagliando desaracini crudelmente molti nuccise gherbino
 et gia crescente il fuoco nella accesa naue factone ama-
 rinari trarre quello chesipote pappagamento diloro giu
 sene sciese conpoco lieta uictoria desuoi aduersarii auere
 acquistata . quindi facto ilcorpo dellabella donna ricog-
 lier dimare lungamente et conmolte lagrime il pianse e
 incicilia

VALDARFER, 1471.

quiui su mal grado diquanti *uergran* montato non altra-
 menti che un leon famelico nellarmento degiouenchi
 uenuto hor questo hor quello suenādo prima codenti &
 conlunghie lasua ira satia che lafame cōuna spada
 imano hor questo hor quel tagliando desaracini crudel-
 mente molti nuccise : gerbino & gia crescente ilfuoco
 nel accesa naue factone *asuoi* marinari trarre quello che
 sipote perappagamento diloro giu sene sciese cōpoco
 lieta uictoria desuoi aduersarii hauere acquistata : quindi
 facto

MANTUA, 1472.

rādo disaetta ne dipietra a lanaue si fece accostare : &
 quiui su mal grado diquanti uene eran montato : nō
 altramenti che un leon famelico nellarmento degiouen-
 chi uenuto hor questo hor quello suenādo prima cōdenti
 & cōlunghie la sua ira satia che lafame . *cossi costui*
 cōuna spada imano hor questo hor quel tagliādo desa-
 racini crudelmente molti nuccise : & gia cresciēte ilfuoco
 nel accesa naue factone asuoi marinari trarre quello che
 si pote per pagamento diloro giu sene sciese conpoco
 lieta

DEO GRATIAS EDITION.

incicilia tornandosi inustica piccioletta isola quali adtrapani diripetto honoreuolmente il fe sepllire et adcasa piu doloroso che altro huomo sitorno . Ilre ditunisisa-puta lanouella suoi ambasciadori dinero uestiti al re guiglielmo mando dogliendosi dellafede chegliera stata male obseruata et raccontorono ilcome . Diche ilre guiglielmo turbato forte ne uedendo uia dapoter lor giustitia negare che ladomandauano fece prendere ilgerbino et egli medesimo non essendo alcun debaron suoi
checōpri

VALDARFER, 1471.

facto ilcorpo de labella donna ricoglier dimare lungamente & conmolte lagrime il pianse e incicilia tornādosi īustica piccioletta isola quasi adtrapani diripetto honoreuolmēte ilfe sepellire eta dcasa piu doloroso che altro huomo si torno . Ilre ditunisi saputa lanouella suoi ambasciadori dinero uestiti alre guiglielmo mando dogliēdosi de lafede che gliera stata male obseruata et raccontorono ilcome . Diche ilre guiglielmo turbato forte ne uedēdo uia dapoter lor giustitia negare che ladomādauno fece
prendere

MANTUA, 1472.

lieta uictoria desuoi aduersarii hauere acquistata : quindi facto ilcorpo dela bella donna ricoglier dimare lungamente & con molte lagrime la pianse . e incicilia tornandosi ī ustica piccioletta isola quasi adtrapani dirinpecto honoreuolmēte ilfe sepellire:& adcasa piu doloroso che altro huomo si torno . Ilre ditunisi saputa lanouella suoi ābasciadori dinero uestiti alre guiglielmo mādo dogliēdosi de lafede che gliera stata male obseruata & raccontorono ilcome . Diche ilre guiglielmo turbato forte
ne

DEO GRATIAS EDITION.

checōpri eghi dacio sifforzasse dirimuouerlo ilcondamno nella testa et insua presentia gliele fece tagliare uolendo auanti senza nepote rimanere che esser tenuto re senza fede . A dunque cosi miseramente ipochi giorni idue amanti senza alcun fructo dellor amore auer sentito dimala morte . morirono comio uo detto .

VALDARFER, 1471.

prendere ilgerbino & egli medesimo non essendo alcun debaron suoi che conprieghi dacio sifforzasse dirimuouerlo ilcōdāno ne la testa & insua presentia gliele fece tagliare uolendo auanti senza nepote rimanere che esser tenuto re senza fede . Adunque cosi miseramente in pochi giorni idue amanti senza alcun fructo dellor amore hauer sentito dimala morte . morirono comio uo detto .

MANTUA, 1472.

ne uedendo uia dapoter lor giusticia negare che lado-mandauano fece prendere ilgerbino & egli medesimo non essendo alcun debaron suoi che conprieghi dacio non sifforzasse dirimuouerlo ilcōdamno nela testa: & insua presentia gliele fece tagliare uogliendo auanti senza nepote rimanere che esser tenuto re senza fede . Adunque cosi miseramēte in pochi giorni idue amanti senza alcun fructo dellor amore hauer sentito dimala morte morirono comio uo detto .

Reverting to the precious volume before us, it may be triumphantly remarked, that it yet obtains the proud distinction of being *UNIQUE* on the score of *perfection*: as the researches of no bibliographer (since the sale of it in 1812) have been able to discover *another* *SIMILAR* copy, and as the known copies at Blenheim and Paris are imperfect: the latter

wanting the first leaf of the introductory part, as well as two leaves of the table. In the whole, there are seven leaves of table, and 260 of text. The present is a sound and fair, rather than a very fine copy; and has been recently bound by C. Lewis, in dark green morocco, with every attention to splendor and propriety of decoration. On the outsides are ornaments in the Grolier fashion; in the centre of which are his Lordship's arms, surrounded by the riband of the garter. His cypher and coronet occupy the corner niches. The latter ornaments appear on the back. Within, are the *Roxburghe arms* and supporters; surrounded by much curious and beautiful gilt ornament. The fly leaves are vellum, edged with a fillet of gold. The fore-edges of the leaves are gilt, stamped in the arabesque style. Upon the whole, this book is both adorned and treasured as its extraordinary worth and value demand.

1053 BOCCACCIO. IL DECAMERONE. *Printed by
J. de Reno. Vicenza. 1478. Folio.*

A table, of five leaves, precedes the text of this author: having the recto of the 5th leaf blank. On signature *a* (1) the text begins thus—the whole work being printed in double columns:

VMANA . CO
SA.E.LHAuer
compassione a
gliafficti . e cho
me che a ziascu
&c. &c. &c.

The signatures, as far as *r*, run in tens: *r*, *s*, and *t* have each only six leaves: *u*, *x*, *y*, and *z*, run in eights. Then A 8, B and C each 10, and D 8 leaves. On the recto of D 8, first and only column, is the colophon thus: according to the present copy—which however is *not* the original leaf, but a reprint—and which differs, in the collocation of the lines, from the colophon given by Panzer, vol. iii. p. 511-12; although it is quite evident that this bibliographer had never examined the edition itself, and that he relies exclusively upon his authorities. What is singular, the printer has availed himself of the colophon in the Valdarfer edition, substituting his own name for that of Valdarfer—and the words 'Cū mirabile stampa,' for the place of nativity of the Venetian printer. The reader may consult vol. iv. p. 78 of the *Bibl. Spencer*.—where Valdarfer's colophon is printed.

I O son Vn cerchio doro che cir
conseriue .

Cento giemme ligiadre: ī chui si stila .

Le oriental perle : chanoda e perfila .

Le tosche lingue pelegrine & diue .

Pero qual cercha lombre di suo riue .

Mi colga inpsso : che amor mi postila .

Vostre dolceze : e par che ācorsfaula

Gioco e miserie di qualūche uiue .

M esser giouan bocchacio el pri
mo Autore .

Fu di mie prose e di quel bel paese

Che marte uenero p degno honore .

Giouāne da Reno quindi minprese

Cū mirabile stampa: il cui fulgore

Dal ciel p gracia infra mortal discese

Se adunque di mi arnese

Vestir uoleti isuono ad ogni spirto

Elmio uulgar che orna dilor e mirto

. M . CCCC . LXXVIII .

The type is in a large, round, and somewhat handsome character; differing thereby from the smaller type of the same printer in his edition of Terence and of Phalaris. The present is rather an indifferent copy; in French green morocco binding.

1054. BOCCACCIO. IL DECAMERONE. *Printed by*
A. da Strada. Venice. 1481. Folio.

This edition has not been described by Panzer from actual examination. It is printed in a round, handsome type, in double columns, the table occupying the first four leaves, without signatures. On the recto of the 5th leaf, *a* (1) the text begins, and continues in the following order of the signatures: *a* 10, *b* 8, *c* 6, *d* 8, *e* 6, and in eights and sixes, alternately, as far as *z*. Then *A* 8, *B* 8, *C* 9—on the recto of *C* 9 (a blank leaf forming *C* ten) is the colophon, thus:

Finise il libro Dechamerone altramente
detto le Cēto Nouelle . Composto per
lo Illustre Poeta Iohāne Boccatio da
Certaldo . Impresso p Antonio da stra
da Cremonese ī lalma Cittade di Ve
nesia . Johanne Mocenigo felicissimo
Principe Imperante neglianni del Siz
gnore . M . CCCC LXXXI . aligiorni .
. xxx . de Mazo .

A sound, desirable copy; in elaborately ornamented russia binding.

1055. BOCCACCIO. IL PHILOCOLO. *Printed by
A. de Gusago Bresano. Venice. 1497. Folio.*

The first leaf, in the present copy, presents us with the title '*Philocolo Vulgare*,' pasted upon the recto of it. The prologue follows on the recto of the ensuing leaf, *a ii*. The work is printed in double columns, with running titles throughout. On the reverse of *n v* is the colophon, thus—beneath four Latin verses of an epitaph upon Boccaccio.

Qui finisce il Philocolo cō la uita di Messer Io
hañe Boccatio . Impresso ī Venetia p Maestro An
tonio da Gusago Bresano nel . M . cccc . lxxxxvii .
adi . xxii . Nouēbrio . Regnante linclito Principe di
Venetia Messer Augustino Barbadico

The register below tells us that the signatures, to *n*, run in eights: but that *n* has only 6, and *o* 2 leaves. This copy, obtained from the sale of the Apponi library at Vienna, is in fair sound condition; and has been recently bound in yellow calf, with gilt leaves.

1056. BOCCACCIO. GENEALOGIA DEORUM. (*Printed
by Ter-Hoernen.*) *Without Date. Folio.*

There is a prefix, in three lines, of red ink; 32 lines are below. A full page contains 36 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 120th leaf is the colophon, thus:

**Explicit xiiij boccacij de genealogia deorū genti-
lium subtiliter ac xpendiose abbreviati . his que
ad cognitiōem poematū min⁹ necessaria sunt re-
iectis . et reliquis duobus libris q̄ de genealo-
gia deorū non sunt omiffis .**

Seventeen verses of Dom. Silvester (with a prefix of two lines) succeed. Then a table of six leaves. Although there be no name of printer sub-joined, I am persuaded, both from the conformity of the types, and the introduction of red ink, that the present volume was printed by Ter-Hoernen, at Cologne. A sound, desirable copy; in elegant pale russia binding, by Lewis.

1057. BOCCACCIO. DE PRECLARIS MULIERIBUS.
*Supposed to be Printed by Husner. Without
Date. Folio.*

This volume may be considered as a companion to the work, by the same author, respecting the histories of the more celebrated characters of the opposite sex. It is also the typographical production of the same printer. It begins on the recto of the first leaf in the following manner :

**Idie muliez egregia paululū ab īerti vulgo se
mot⁹, ⁊ a ceteris fere solut⁹ curis . ī eximiā mali .
&c. &c. &c.**

There are neither numerals, signatures, nor catchwords. A full page has 35 lines. The reader may see a fac-simile of the peculiarly constructed capital letters of this edition, by consulting vol. iv. p. 455, of the *Bibl. Spencer.*; where the same printer's impression of the 'De Casibus Virorum Illustrium' is fully described. Although the name of Husner be wanting, there can be no doubt, from the reasons advanced in the page just referred to, that he was in fact the printer of this volume. In the whole, there are 83 leaves. On the recto of the 83rd and last leaf, we read thus :

**Explicit compendiū Johānis Boccacij de Certaldo . quod
de preclaris mulieribus ac famā ppetuam edidit feliciter .**

The present is a sound, large copy; elegantly bound in red morocco by C. Lewis.

1058. BOETIUS. *Printed by Hans Glim. Without Date. Folio.*

It may be fairly inferred that the present impression, although destitute of date, is, in fact, the EDITIO PRINCEPS of the author; as Hans Glim was not only an uncommon, but a very early printer. The copy under description may undoubtedly be considered a great acquisition; although, towards the end, the text has been, in part, supplied by ms. There are neither numerals, signatures, nor catchwords. On the recto of the first leaf the text begins thus:

ANICII . MALII . SEVERINITORQVA/
ti boecii expatrum cōsulari ordine de phica con-
sulacione* liber primus incipit .

A R M I N A . Q V I

Quondam studio florēte peregi:
Flebilis heu mestis cogor inire
modos .

Ecce michi lacere dictāt scribēda
Camene .

Et ueris elegi fletibus ora rigant .

Has saltem nullus potuit peruincere terror :

&c. &c. &c.

A full page contains 31 lines. On the recto of the 56th and last leaf, beneath seven lines of 'REGISTRVM QVINTERNORVM,' we read the printer's name, thus :

HANS GLIM .

This edition may be said to be uncollated by editors, as well as almost unknown to bibliographers; and the present is presumed to be the only copy of it in England. This copy is elegantly bound in dark blue morocco by C. Lewis. Consult also the *Bibliogr. Decam.* vol. ii. p. 6.

* Sic.

1059. **BOECIUS DE CONSOLATIONE PHILOSOPHIÆ.**
(Printed by Ther Hoernen.) Without Date.
 Quarto.

The signatures *a* 8 and *b* 6 occupy the preliminary leaves; having 26 lines in a full page. The text is set up with great attention to latitude of margin. The text of the author begins on the second set of signatures, *a* 1: being much spaced, and having only 14 lines in a full page. The signatures, as far as *s*, appear to run in eights: but *s*, *t*, and *v*, have each only six leaves. On the recto of *v* *vj* is the colophon, thus:

Explicit boeciũs de consolacōne phīe

This is a very uncommon edition. That it was printed by *Ther Hoernen* seems quite certain, from the similarity of the type to that of his avowed productions. Probably the same printer executed both the preceding and the present edition. The paper, and method of setting up the page, are similar. This copy is disfigured by one of the most overcharged annotations in ms. ever beheld.

1060. **BOETIUS. Germanicè. Printed by J. Schott**
at Strasbourg. 1500. Quarto.

The title—'Boecius der hoch berumpte meister vnd Poet dem trost der weiszheit'—is over a wood cut of philosophy, personated as a female, approaching Boetius, sitting upon a bank. The same ornament (precisely in the Strasbourg style of art) is repeated on the recto of *a* *iiij*. The initial letters of this impression are somewhat singular; as a fac-simile of that on *i* *ij* may serve to shew:



The signatures, to o, run in eights: o has *only* six. On the reverse of the 6th is the colophon, thus:

Getruckt vnnnd vollendet durch
Johannem Schot zu Strals-
burg vff Montag nach sammt
Johans enthaubtung . Anno
M . fünffhundert .

The device of the printer—his initials, with an ornament between, more like a cauliflower than a tree, is beneath. This sound copy, obtained at Augsbourg, is bound in brown calf with gilt leaves.

1061. BOECIUS DE DISCIPLINA SCOLARIUM. *Without Name of Printer, Place, or Date.* Quarto.

This is a singular and rare volume. The lines are much spaced, there being only 14 in a page. The impression begins thus:

Extra nouit intentio de scola-
riū disciplina ppendiosū pos-
tulare tractatū . vtinā cōpendi-
osū aspi ritus mei paruitate . prout facul-
tas suppetit . et ingenij decliuitas . erūp
&c. &c. &c.

There are neither numerals, signatures, nor catchwords. On the recto of the 43d and last leaf, is the subscription thus:

Explicit textus boecij
de disciplina scolarium

This edition is printed with a stout gothic letter (of the Cologne cast*) upon paper of an excellent substance. The present copy is charged with a most plentiful sprinkling of ms. annotation. In calf binding.

* Not unlike the characters of Ketelaer and De Leempt.

1062. BOIARDO. COMEDIE DE TIMONE. *Printed by Peregrino di Pasquali, &c.* 1500. Quarto.

The present copy unluckily wants the title page, on sign. *a i*; as the text follows on the recto of *a ii*. Another yet more important deficiency is to be regretted: the wanting of signature *g i*. The title, as prefixed to the prologue, on *a ii*, is thus:

TIMONE Comœdia del Magnifico Conte Mathe Maria Boyardo C. de Scädiano tra ducta de uno dialogo de Lucião a complacẽtia de lo Illustrissimo principe Signore Hercule Estense Duca de Ferrara: & cætera.

The signatures run in sixes, with the exception of *g*, which appears to have only four leaves, including a blank one. On the reverse of *g iii* is the colophon, thus:

Qui finisce una comœdia dicta Timone tra ducta de uno dialogo di Luciano per el Magnifico cõdam Mathe Marie Boyardo stampata in Scandiano per Peregrino di pasquali e Gasparo criuello da Scandiano Regnante el Magnifico, e, generose Conte, e, caualiero Misiere Zoanne Boyardo Conte de Scädiano de Casalgrande de Arceto: & cætera.

M . 500 . adi 12 . Feuerare .

One of the most barbarously printed volumes in the library. In dark calf binding.

1063. BONONIA ILLUSTRATA. *Printed by Plato de Benedictis.* Bologna. 1494. Quarto.

Plato de Benedictis was a very elegant printer, and the present volume may justly be numbered among the most successful of his productions. The title, in red, in a large lower case gothic, is on the recto of the first leaf. On the reverse commences the commendatory set of

verses by Nicolas Burt of Parma, to John Bentivoglio. The prefix is in red. Bentivoglio is the author of the work, and his text begins on the reverse of *a ii*. On the recto and reverse of *d ii*, are some interesting passages relating to the liberality of the author's father towards the comforts and conveniences of the city of *Bologna*.* The work ends on the recto of *d v*. On the reverse begins a set of complimentary verses (some of them sufficiently interesting) by different authors, which terminate on the reverse of *e v*. On the recto of *e vj*—is the colophon: too curious and particular to be abridged.

Ad Lectorem .

BONONiæ : anno salutis . M . cccc . lxxxxiiii . Ex officina Platonis de Benedictis huiusce artis exacroris probatissimi Libellus ꝑpulcherimis characteribus impressus . In quos Origo, situsq; Bononiæ . Hinc uiri illustres : qui ingenio claruerint tam domestici, q̄ externi . Templâ quoq; ac corpora sanctorum ibidem consepulta . Postmodum oppida, uicus, factiones : quæ quondam hic uiguerunt . Gestaq; Bononiensium sub breuitate contenta : una cum illustri Bentiuolorum genologia connumerantur . Si quid tamen in eo mendæ et erroris iſer

* ‘ . . . Quot sudores : quot lucubrationes sit perpessus. Quas anxietates : quot mētis suspiria : ut me ad fœliciorē statum redigeret : ut me indemnē et illibatā conseruaret : nostro non indiget testimonio comprobari. Nam operæ pretium nunc est, priuatorum domorum ornamenta cernere : quæ quidem uetustate quadam exesa : inculta consumptaq; aspiciebantur. Nunc uero ipsius principis cura iſtaurata : auro et argento delibuta : nec non et colorū uarietate leuigata nitescunt. Hic nimirū, post cætera in me bona : senatus cōsulto : æreq; publico, uias : uicus stratasq; direxit : ac silice strauit durissimo. In me Edes : palatia construxit : et maxime pretorianum noua lapidum structura instaurari curauit : Aerarium publicum prope forum reduxit : et adornauit. Hic forum publicum uariis apothecis circumdatum ampliauit. Cloacas ad utilitatem sanitatemque communē in me plurimas condidit. Turrim quoque quadrangularem ad mei ornatum, more priscorum nobilium, apud suum et peculiare palatium (iam mira arte fabricatū) sua impensa conflauit : atque perfectit,’ &c. *d ii, rev*. No mention is made in this book of the printing office of BALTHAZAR AZOGUIDI—whereas matter of less importance might have been easily spared to make room for it! On the reverse of *c iiiii*, notice is taken of the little town of *Nonantula*, ‘ adorned with a magnificent monastery.’ Was the vellum Breviary, printed at *Nonantula* in 1480 (see *Bibl. Spencer*. vol. i. p. 145) executed in this monastery?

tum fuerit : non impressoris negligentia : sed potius famulorum incuria pretermissum putes . Nam ille ingenio : litteraturaq; nō mediocri dotatus : et tali exercitio iter cæteros excultissimus est .

The register, below, indicates that the signatures *a*, *b*, *c*, *d*, run in eights; and *e* in six. The present large and desirable copy is bound in red morocco by C. Lewis.

1064. BRANT (SEB.) OPUSCULA. *Printed by J. Olpe.* 1496. Quarto.

The first of these tracts is entitled ‘ Liber Faceti docens mores hominum : præcipue Juuenum, in supplementū illorum qui a Cathone erant omisi : per Sebastianum Brant, in vulgare nouiter trāslatus.’ This title is over a large wood-cut of a schoolmaster with four children before him : to the right, at bottom, appear to be the arms of the printer. The work is, throughout, executed in Latin rhyming verses, with a German metrical translation—and seems to be the same as that known under the French version of the ‘ *Contenance de la Table*.’ This however may be considered a much more rare and curious tract. The device of Olpe, at the end, a lion rampant with his fore-paws upon a shield, bears the date of 1496. Some verses of Brant ‘ to the studious youth,’ conclude the volume on the recto of the 16th and last leaf.

The second of these opuscula is entitled ‘ De Moribus et Facetiis Mense’ (*a* 1). On the recto of the following leaf the work begins thus :

Thelmophagia

¶ Es rerum natura parens, ita recipit oēs
Et parit : vt nate, potuq; ciboq; dietim
Indigeāt : pasciq; velīt, aut viuere nolit
Patur ein mutter aller ding
Entpfocht vñ gebirt vff solichgedīg
Irgesschoppfde : das sie on allē wanck
Sich bruchen müssen spiß; vñ dranck
&c. &c. &c.

This work also contains rules for good conduct at table, and the name

of 'Catho' is more than once introduced in the text. On the recto of the 18th leaf are some verses entitled 'Exhilaratio cōiuij post fercula'—beginning thus:

Paulatim cordi tandem rorante lpeo
 Leticiā : osculasq; genis . ⁊ verbula linguis :
 Fas tibi : verboꝝ vult⁹ ad ludicra quamvis
 Inclinare scias : tenerāq; cupidinis aurem
 Uellere : &c.

On the recto of the 20th and last leaf, it concludes thus :

Poscere qui mensis decori sint lector honores
 Si cupis aut mores : dogmata nostra legas .
 Grecia legifere cereri sua thesmophoria
 Indidit : at per nos thesmophagia patet .

Translatum in teuthonicum
 Basilee per Sebastianū Brant
 Atriufq; iuris doctorem . An-
 no rē . Nonagesimo Kalendis
 aprilibus .

These are sound copies, (obtained at Augsbourg) neatly bound in russia by Lewis. I do not remember to have seen any other copy of either, at recent book sales.

1065. BRANT. STULTIFERA NAVIS. *Printed by Marnef, at Paris.* 1498. Quarto.

A reprint of the well known Basil edition of 1497: of which see a copious account in the *Bibl. Spencer.* vol. iii. p. 203. The present impression contains CLII. numbered leaves, exclusively of three leaves of index, and a fourth and the last with the printer's device on the reverse. The imprint is on the reverse of the CLIND leaf:

- - - - - in
 laudatissima urbe Parisiensi: nup opera & p̄motiōe
 Gofridi de marnef. Anno salutis nostre . M . CCCC .
 XCViii . die . Viii . Martii

The wood-cuts are much inferior (though the same in character) to those in the Basil edition. The present is a sound copy, in brown calf with gilt leaves.

1066. BREVIARIUM MOGUNTINENSE. *Without Name of Printer, Place, or Date.* Quarto. 2 Vol.

These volumes appear to be printed in a very capricious manner; as to the introduction of two or more different types in the same page. Mr. Horn (from whom his Lordship obtained the copy) has favoured us with a memorandum, which will be found in the subjoined note.* The type has, at first sight, the character of the Cologne press; and yet we fancy we discover occasionally something like Schoyffher's workmanship. The smaller of the gothic types, with which a whole page is sometimes printed, is frequently very irregular in line. On the reverse of the first leaf

Secund̃ benedictiones in matutinis

Six leaves of calendar follow: then a leaf, on the recto of which are three tables, one line each, and to the right of which we read

**Hec tres tabule Incipiūt . An
no dñi M̃ileſimo quadringen
teſimo ſeptuagesimo q̃rto . &c.**

* In the library of St. Bartholomew at Frankfort, there is an edition of this same Breviary, printed with the identical type, but with some small differences. It is mentioned by Panzer, vol. ii. p. 125, no. 35, and has, on the recto of the first leaf, which is here blank, the following *printed* note:

[S] ubiectum volumen psalterii breviariiue maguntinense impressorie artis industria perfectum & feliciter consummatum est in domo fratrum clericorum communis vite vallis sancte marie † eiusdem dioceseos in Ringavia . Anno domini M cccc lxxiii sabbato post Reminiscen. cuius primarium exemplar quum summa diligencia ac multo labore ad normam veri ordinarii moguntini emendatum fuit, &c.

Here the author gives the reason why so great care was taken to procure this impression; namely, to introduce uniformity, so little before attended to. As for instance, some churches said, ‘*asperges me hysopo*,’ while others said ‘*asperges me domine hysopo*.’ This first page is printed in the large type of the Breviary, and has 30 lines and a half. ALEX. HORN.

† *Vulgò Marienthal*: a now suppressed monastery, in the district of *Ringaw*, opposite to *Mentz*, on the right bank of the Rhine. A. H.

From hence we may infer that the work was printed in 1475 or 1476. There are neither numerals, signatures, nor catchwords. The first volume contains 341 leaves: concluding thus, on the recto of the last—

Collecta .

**Stetende q̄m̄s dñe fidelibus tuis dexteram
celestis auxiliij vt et te toto corde p̄quirant
et que digne postulant assequi mereantur. Per. x**

The second volume, or part, begins precisely in the same manner as to the calendar and table. It contains, in the whole, 380 leaves: ending thus, on the recto of the last leaf:

Thoma Cantuarien̄ .

Item de memoracione b̄tē v̄gīs an . lxx f̄ o' uāda

A remarkably beautiful copy—bound with great taste in blue morocco by C. Lewis—of this very rare impression of the Mentz Breviary.

**1067. BREVIARIUM SEC. US. SAR. Printed by
Pynson. Quarto.**

Unfortunately the colophon has received an injury—part of it being deliberately cut out—so that I am unable to ascertain the date, if any, of this impression. This copy came from the Macarthy library. It is a very thick, small quarto volume, printed UPON VELLUM, in double columns. The copy, though very sound and desirable, has been somewhat crompt by a French binder. I suspect it had a title, although the text begins on signature *aa i*. There are several sets of signatures. The first, to *gg* inclusively, is in eights: then *A* with seven leaves, though it should seem, from the marked signature extending to *A iiii*, to have eight leaves: or, if eight leaves go to the first *A*, then sign. *A i*, of the second *A*, is wanting. *A*, *B*, *C*, in eights, then follow. Another set, *A* to *H*, succeeds, in eights; as far as *G*: *G* has six and *H* four leaves. A fifth set follows: *a* to *q* in eights: on the reverse of *q viij*, is the colophon:

**Breuiariū secundū vsum Sarum examinātū castigatū
ac correctū, nouorūq̄ festorū additionibus ⁊ Piee
adornatū, mādato et impensis serenissime principisse
dne videlicet Margarete comitisse Richemondie et**

derbie, ac matris illustrissimi, dñi nostri Regis henrici septimi Arte quoq; ⁊ industria Ricardi Pynson eiusdem dñi nostri Regis impresoris precipui ad signū sancti Georgii in fletestrete london . comoranti xxv die mensis A . . . [*cetera desunt.*]

Pynson's small armorial device, with supporters, is at bottom. This copy is printed, in a very skilful manner, upon vellum of good quality. Originally it must have been a beautiful book. The present soiled appearance arises from the pious use made of it by a former owner. It is in red morocco binding. This edition was unknown to Herbert.

1068. BREYDENBACH. ITINERARIUM, &c. Germanicè. *Printed by Erhart Rewich. Mentz. 1486. Folio.*

On a reference to the *Bibl. Spencer.* vol. iii. p. 217, it will be seen that the subject of a *German* impression of Breydenbach, of the above date, has been pretty copiously discussed. The volume before us, beautiful and perfect in every respect, affords an uncontrovertible testimony of the existence of a Mentz edition, printed in the German language.* In the public library at Munich, from whence this copy was procured, (as a present to his Lordship) there are not fewer than four or five duplicates of this very impression; but in the transactions which took place between the curators of that library and myself, respecting Mentelin's German Bible, described at page 37, ante, I was allowed the privilege of selecting the present copy: which contains (wanting in his Lordship's copy of the *Latin* impression of the same date) the large wood-cut of VENICE—here, the very first plate in the book, preceding that of the city of 'Modon.'

In describing this edition, it will be only necessary to observe, that it contains *all* the cuts peculiar to the *Latin* edition;—and that the impressions are absolutely from the *same blocks*, as the retention of the *Latin* titles decidedly shews. The impression is without numerals, signatures, and catchwords; but it contains 161 carefully counted leaves—and in this enumeration those portions of the folded plates are considered as leaves which have *printed text* on one side or the other. On the recto of the 161st leaf is the colophon—in five lines, thus:

* Since writing the above, Messrs. Payne and Foss have imported *another* German edition, without date, having the same cuts; and apparently exhibiting the same text.

Dieses werck pnnhaltende dte heyligen reyßzen gen Iherusalem zû dem heiligen grab vnd furbaz zû der hochgelobten jungfrauen vnd mertreyn sant Katheryn durch Erhart rewich von Attricht pnn der statt Meyntz getrucket ym jar vnfers heylßz . tusent . vier hûdert . vñ lxxxvj . ym dem . xxj . tag desß Brachmonedts . Endet sich seliglichen .

The device, precisely as given in the *Bibl. Spencer*. vol. iii. p. 227, is below. The reverse is blank. The present copy is bound by C. Lewis in olive coloured morocco—in a perfectly beautiful and appropriate style.

. I cannot conclude the article of Breydenbach, without making the *amende honorable* to my bibliographical friend, at Paris, M. Brunet the Younger. In the *Bibl. Decameron*, vol. i. p. 196, I have questioned the accuracy of his judgment in specifying, as *copper* plates, what I thought must necessarily be *wood*, the cuts which accompany the French Lyons edition of 1488. I own that I advanced a mere argument of probabilities, against the assertion of an accurate bibliographer, who spoke from actual knowledge, or ocular demonstration. When I was at Paris, M. Brunet shewed me the identical edition; and I was instantly convinced of my error at the first glance at the cuts. They are doubtless impressions from *copper-plates*, and form a very curious link in the chain of research relative to early copper-plate engraving.*

1069. BUCH DER WEISZHAI. *Printed by Leonard Holl, at Ulm.* 1483. Folio.

We have here a (unluckily very indifferent) copy of a work of the greatest popularity in the xvth and xvith centuries. It is called the Book of WISDOM, 'which is here said to have been first written in the *Hindoo* language, and to have been presented to *Anastres-Passri*, King of Edom (?), who ordered it to be translated into the Persian language by his physician Berosias. It is said to contain, under enigmatical forms, a complete code of the mystical knowledge of the Bramins. Panzer, in his *Annals of early German typography*, says that this book was afterwards translated from the Persian into the Arabic under the title of

* A copy of the same character was recently sold, if my recollection be accurate, at Mr. Sotheby's.

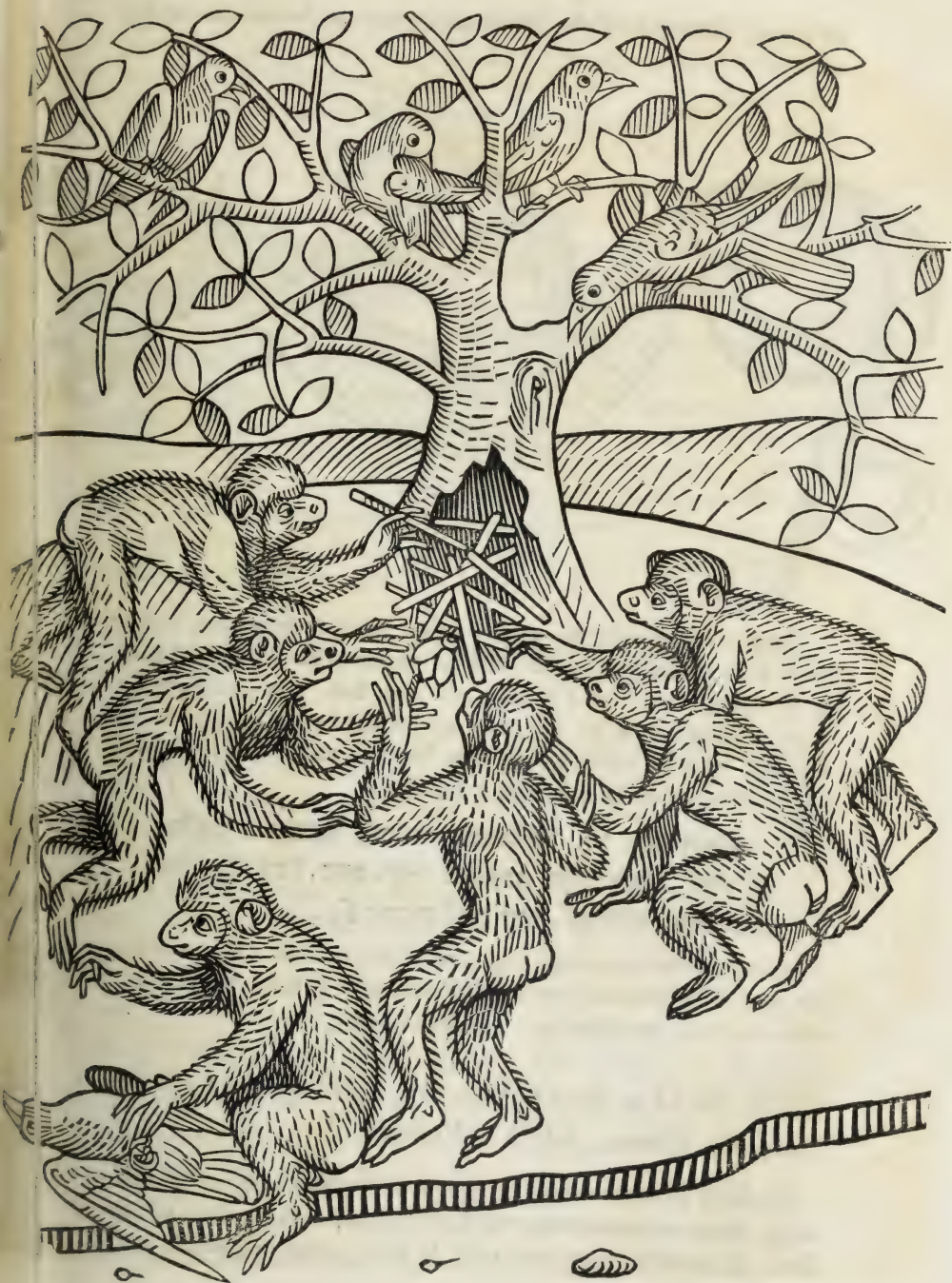
Kellila wa Dimnah; from thence into Turkish and Hebrew, and from this last, by a certain John de Capua, into the Latin language; the latter under the title of *DIRECTORIUM VITÆ HUMANÆ* [for which see post—in alphabetical order.] The only known German copy is at Goettingen, and is described by Kaestner.'

The preceding is a note by Mr. Horn upon the fly leaf of the present copy: his Lordship having obtained the volume from that intelligent bibliographer. As to the *origin* of this performance, perhaps, like that of all other similar performances, it must be attributed to an *Eastern* invention. *Fables* were the favourite channel of moral instruction by almost all the Asiatic writers, and perhaps *Æsop* himself, by some future erudite antiquary, may be traced to the same origin. This is a work, upon which the *artists* of the xvth century delighted to exercise their talents; and as it appears to be a volume of extremely rare occurrence, the reader may not be displeased with the graphic specimens which are here submitted to his consideration. On the reverse of the first leaf we have a representation of King Anastres tassri delivering the 'Book of Wisdom,' to be translated, into the hands of his physician Berosias. (See the first wood-cut in the following pages.)

The next representation, (see p. 91) from the second chapter, describes the vain attempts of some monkies to light a fire with wood in the trunk of a decayed tree, where they saw a phosphoric light ('*lucula*') on a cold night. They are represented as blowing with their breath and attempting with their hands, what, in the nature of things, cannot be accomplished. Some birds, in the branches of the tree where they are thus endeavouring to kindle a fire, reproach them for their vain efforts—telling them to desist from attempting impossibilities. One of these birds is caught, and beaten for 'his wisdom.'

The third representation (see p. 92) relates to a Serpent going to the King of the Frogs, and imploring him to renew his lost strength and appetite: for that now he could not do as heretofore—in devouring half a score of his majesty's subjects for his breakfast. He tells the king that he happened to enter into the house of a hermit, when his beloved son trod upon him, and that he turned round and bit him in consequence. The hermit prayed to his god that the serpent might henceforth lose his venom and power of molestation. In consequence, he wanders very wretchedly among his companions. The King of Frogs tells him that if he will allow him to ride upon his back, whenever he chooses, he may be allowed two frogs each day for his support—for 'certainly he cannot live without food.' The request is complied with; and we have here his croaking majesty upon the amphibious horse, the latter in the act





of taking advantage of the king's permission to devour one of his subjects.



The impression under description is very handsomely printed, in long lines, with ornamental initials, such as we see in the *Ptolemy* of 1482, by the same printer: *Bibl. Spencer.* vol. ii. p. 303. The signatures A to z run in eights; with the exception of *a*, which has 10 leaves. A fresh alphabet, with the letter A only, then follows: concluding the volume on the 10th leaf of the same signature, thus:

**Gedruckt vñ vollendet durch lienhart hollen
zu ulm, nach cristi geburt . M . cccc . lxxxiiij . iar
auff den . xxviiij . tag des mayenßz .**

On the reverse is a large wood-cut of the fox and a bird—perhaps the cock. Notwithstanding the indifferent state of this copy, it is yet a volume of very great interest. In russia binding.

**1070 BULLA ANNI JUBILEI. (Printed by Ulric
Han) Rome. 1470. Folio.**

Although no name of printer be subjoined to this very curious document, there can be no doubt of its having issued from the press of Ulric Han. It consists of one sheet only, in folio; to be dispatched, in the

form of a letter, to the several metropolitan churches of the continent. The copy under description (procured for his Lordship by Mr. Horn) was absolutely folded and sent as a letter—with the following address: ‘*Honorabili Viro Domino Georgio Vicario Majoris Ecclesiæ Argentinensis, pio charissimo,*’ &c. This address is yet preserved in the hand writing of the time; and the present copy, formerly in the archives of the cathedral at Strasbourg, ‘was saved from destruction by a literary gentleman when the mob pillaged and burnt all public documents, in the beginning of the French revolution.’ This is the observation of Mr. Horn. The Bull is entitled *BULLA ANNI JUBILEI*; and at the fifth and sixth lines of the third page of it, we learn that it was to take effect upon Xmas-day, 1475—which concluded the year 1474—‘for the next following twenty five years.’ The object in granting the indulgence was, to stir up the faithful to fight against the Turks—as it bewails ‘*grauissimas quoque turchorū & infideliū aduersus fideles persecutiones assiduas.*’ It is thus dated: ‘*Datum Rome apud sanctum Petrum Anno incarnationis dominice Millesimaquadringsimoseptuagesimo Tertiodecimo Kal. Maii Pontificatus nostri Anno Sexto.*’ The present valuable copy is in foreign red morocco binding.

1071. CÆSAR (J.) *Printed by Zarotus. Milan.*
1477.

The address of P. J. Philelphus to J. Simoneta, the Ducal secretary, is on the reverse of the first leaf; in which the author does not seem to have been aware of previous impressions of Cæsar at Rome and Venice. He observes that the names of people, places, and rivers, subjoined to the text of Cæsar, have been supplied by a learned man of the name of Raymundus Marlianus, who had long sojourned in foreign parts. On the recto of the following leaf, signature *a z*, the text of Cæsar commences. The *Gallic War* concludes on the reverse of *h 10* in eights, with the exception of this latter, which has ten leaves. On the recto of *s vij*, we read the following colophon:

Anno Christi . M . CCCClxxvii . Die vero . x . Mensis
Februarii . Hoc opus diligenter emendatum Antonius
zarothus parmensis huius preclare artis magister poli-
tissimus quam maxima potuit diligentia impressit .

The reverse is blank. A blank leaf follows, forming the 8th to signature *s*: all the preceding, from *h*, being in eights. On signature *A i*

commences the 'Index Commentariorum,' &c. which concludes on the reverse of C vj, in eights. The present large and desirable copy, obtained from the Apponi collection, has been recently bound in dark olive morocco by C. Lewis. See Panzer, vol. ii. p. 28.

1072. CÆSAR. Gallicè. *Printed by Verard* (1488.)
Folio.

I apprehend this to be the *earliest* impression of the French version of Cæsar's Commentaries. The author of the translation was ROBERT GAGUIN. The dedication is to Charles VIII. of France, and the date of the conclusion of the translation (on the reverse of the last leaf) is 1488. But I apprehend the date of the printing to be a year or two later. Each of the eight books has a wood-cut: the whole of which are repeated; with the exception of the large wood-cut on the recto of *a ii*, *a i* appearing to be blank. The signatures run *a* to *n* in eights: *o* has six: and *p* three leaves. On the reverse of *p iii*, is Verard's usual imprint beneath his usual device. The book is printed in Verard's smaller letter. A desirable copy; in elegant red morocco binding by C. Lewis.

1073. CALANDRUS. DE ARITHMETHRICA. *Printed by L. de Morgiani and G. T. da Maganza, at Florence.* 1491. Octavo.

This little volume, obtained from the library of the country residence of my friend Baron Von Moll, of Munich, is interesting—not so much for its intrinsic worth or absolute scarcity—as from its exhibiting an unquestionable proof of the great attention paid to the FINE ARTS, at Florence, even in publications for the common use of the vulgar. The title page appears to be wanting. The address of Philip Calandrus to Julianus Lorenzo de Medici follows. It occupies only one page, and is succeeded by a brief exposition of the nature of the work. On the reverse of the third leaf (including the title-page) we have the following illustration of teaching numbers by means of the position of the fingers.



A pretty close copy of the same wood-cut may be seen in *Recorde's Grounde of Artes*,* printed by Harrison and Bynneman in 1582, 8vo. Indeed it was common in most elementary works of the same character. After a considerable number of cuts, explanatory of the multiplication table, we come to a series of tables of a different description; of which I beg leave to present the reader with the first embellishment, on signature *c iii*. It affords a pretty fair specimen of the elegance of these ornaments; and may perhaps be the more interesting, as the portraits at bottom are probably intended for those of *Petrarch* and *Laura*.

* Consult the *Bibliographical Decameron*, vol. ii. p. 329, for some account of this book.

																																						
	<p><i>A fare didanari soldi</i></p> <table> <tr><td>100</td><td>8</td><td>4</td></tr> <tr><td>200</td><td>16</td><td>8</td></tr> <tr><td>300</td><td>25</td><td>0</td></tr> <tr><td>400</td><td>33</td><td>4</td></tr> <tr><td>500</td><td>41</td><td>8</td></tr> <tr><td>600</td><td>50</td><td>0</td></tr> <tr><td>700</td><td>58</td><td>4</td></tr> <tr><td>800</td><td>66</td><td>8</td></tr> <tr><td>900</td><td>75</td><td>0</td></tr> <tr><td>1000</td><td>83</td><td>4</td></tr> <tr><td>1100</td><td>91</td><td>8</td></tr> <tr><td>1200</td><td>5</td><td>0</td></tr> </table>	100	8	4	200	16	8	300	25	0	400	33	4	500	41	8	600	50	0	700	58	4	800	66	8	900	75	0	1000	83	4	1100	91	8	1200	5	0	
100	8	4																																				
200	16	8																																				
300	25	0																																				
400	33	4																																				
500	41	8																																				
600	50	0																																				
700	58	4																																				
800	66	8																																				
900	75	0																																				
1000	83	4																																				
1100	91	8																																				
1200	5	0																																				
																																						

Perhaps all popular books of arithmetic have been chiefly copies of their common origin. Hence, in the work before us, after going through the usual elementary parts, we come to the illustration of the *Rule of Three*, and other departments of the science, several of the questions being accompanied by an embellishment, of which the following are specimens.





The signatures appear to run in eights, to *p*, which latter has only four leaves; *h* is omitted. On the reverse of *p iiii*, is the colophon, thus :

**Impreso nella excelsa cipta di Firenze per
Lorenzo de Morgiani et Giouanni
Chedesco da Maganza fi
nito a di primo di
Gēnaio 1491**

The present is a very indifferent copy. It is bound in yellow calf, with gilt leaves.

**1074. CALDERINUS IN IUVENALEM. Printed at
Rome. 1474. Folio.**

This edition is executed in long lines, with a small delicate type, closely printed, and begins with a prefix of four lines, in roman capitals, upon signature *a ii*—*a* being considered as blank. The signatures run in eights and sixes, alternately. On the recto of *h vj*, and last leaf,

is the following colophon—beneath an epistle of Calphurnius to Moretus : *

Domitii Calderini Veronensis Commentarii in Iuuenalem
Cum Defensione Commentariorum Martialis : Et Recrim-
inatione Aduersus Grammaticum Ad Iulianum
Medicen Florentinum : Editi Romæ
Kal . Septembris . M . CCCCLXXIII .

Audiffredi (*Edit. Rom.* p. 157-8) concludes, against the opinions of Maittaire and Crevenna, that this edition was printed at *Venice* and not at Rome ; and he also thinks, differing in like manner from the preceding bibliographers, that the expression ‘ Editi Romæ ’ does not absolutely mean printed with types at Rome, but that it has reference to ‘ some ms. copy of Juvenal, finished by Calderinus about the calends of September, and has been rashly copied in the above colophon.’ There is another intrinsic proof of a *Venetian* press in the execution of this impression, which has escaped the acuteness of Audiffredi—the *Greek* characters, uniformly introduced, are decidedly a *Venetian* fount of letter. The present uncommon volume is in very sound condition, bound in *russia*.

* As this epistle is rather short, and holds forth great promise of the correctness of the edition to which it is subjoined, with a severe censure upon previous impressions, the reader may not be displeased with its insertion in the present place :

CALPHVRNIVS BRIXIENSIS ANTONIO MORETO
BRIXIENSI AMICORVM OPTIMO SALVTEM .

XPOSITIONES Domitii Calderini in Iuuenalem summa cura recognoui :
quas exclusa in cæteros maliuolentia : cæteris omnibus quas in Iuuenalem
adhuc uiderim præferre non dubito : In quibus quæ abstrusa erant : in lucem edita sunt .
Quare quod de Martiale diximus : idem de hoc opere Iuuenalis præclarissimo affirmare
possum superioribus temporibus minime intellectum fuisse : Dum turba illa rudis : antiqui-
tatum ignara quasdam ineptias minime tolerandas effunderet . Quod quum Domitio uiro
eruditissimo litterarum studiosi plurimum debeant : ut tibi quoque se debere fateantur
necesse est : qui curas : & eniteris : ut hæc diligenter impressa ad studiosorum manus
perueniant . Nā cæteri impressores : qui tuo consilio non utuntur : libros deprauare con-
sueuerunt : quod certe huic arti turpissimum est .

VALE

1075. CAMPANI OPERA OMNIA. *Printed by Eucharis Silber at Rome. 1495. Folio.*

A huge wood-cut of a bell, with eight Latin verses beneath, occupies the frontispiece. The signatures run, I six, *i* nine: *a* four: *a* (*i* blank) eight: *b*, *c*, in eights: *d* to *l* in sixes: *l* eight: *a* eight: *b*, *c*, *d*, in sixes: *e* four: *f* eight: *g*, *h*, six: *i* four: then *1* six: *a* eight: *b* six: *c* eight: *d* six: *e* eight: *f* six: *g* eight: *h* six: *i* six: *k* six: *l* four: *m* four: Then *a* ten. Next A to F in eights: F six: G eight: H six: then three leaves of table. A (*i* blank) in six leaves: B four: C six: D four: E four: F four: followed by two more leaves—on the reverse of the second of which is the colophon. This is one of the most provokingly capricious volumes, in respect to signatures, ever opened. A sound copy: in elegant calf binding.

1076. CASSIANUS: DIE XXIV. GULDIN HARPPFEN. *Printed by Bümmler at Augsbourg. 1472. Folio.*

This is a German version or paraphrase of the *Collationes Patrum* of Cassianus, by the celebrated John Nyder; a great moralist of the xvth century, and who died at Nuremberg in 1438. The present impression, the *first* of the German version, is of considerable rarity, since it has escaped the researches of Quetif, Fabricius, Hamberger, and Panzer; the latter of whom (*Annalen der altern Deutschen Litteratur*, 1788, 4to. p. 66) was indebted for his account of it to a reimpression, of the date of 1488, as noticed by Zapf in his *History of Printing* at Augsbourg, vol. i. p. 23. The present account of the volume before us may be probably therefore considered as the first in print. The impression commences on the reverse of the first leaf with a table, which ends on the recto of the second leaf. On the reverse of this second leaf is the following quaint prefix, printed in red ink, in nine lines—the only Latin passage, and the only red-ink printing* in the volume: ‘[S]i in cuiusquā latini viri manus liber iste inciderit nō alemanū. sed Cassianum loqui volo intelligat nec stili barbaries terreat. verū sentēciarum veritas alliciat Vtinā multa latina sic barbara essēt. et Jheronimus minime vapularet, et Augustinus haud longius apud xp̄ianos exularet. Quatenus autē manifestius quod legis lector intelligas. hic liber a quodā egregio sacrarum litterarum professore. magistro Johāne Nider, ordīs predica-

* With the exception of an initial capital on the recto of fol. 136.

torum fratre de latino in volgarem Nuremberge translatus est.' The reverse of the following leaf is occupied by a large wood-cut of the Almighty sitting upon his throne, surrounded by crowned figures, who appear to be playing upon their harps : illustrative, I conclude, of the title of the work — "*the twenty-four Golden Harps*" — played upon by the elders in the Book of Revelations, before the throne of the Almighty.

The title, in eight lines, is at top of the ensuing leaf ; verbally (if not literally) the same as given by Panzer from the impression of 1488. This first, and every full page, contains 29 lines. There are neither numerals, signatures, nor catchwords ; but there are ornamental printed initials (which begin on the reverse of the 8th leaf) somewhat in the manner of those of Leonard Hol, (see *Bibl. Spencer.* vol. ii. p. 303) but simply in the outline, and with less darkness of effect. On the recto of the 161st, and last leaf, is the colophon thus :

Die enndē sich die . xxiij . guldin harpfē, die gezo-
gen seind allenthalbē auß Collaciōib⁹ patz, das
ist auß d'hepligē altuater bûch . Und die hat ge-
trûckt Johannes Bâmler In der Kēpserlichen stat
Augsburg An freytag vor wep̄hennächten .
Anno ꝛc In dem . lxxij . iare .

The reverse is blank. Panzer says a good copy of the work (I presume of the edition of 1483) is in the public library at Nuremberg. The present is a remarkably clean and desirable copy ; presenting us with a specimen of that rich, black printing, and cream-coloured paper, for which the productions of Bâmler's press are sometimes eminently distinguished. The first page has an ancient and neat illumination. This copy is handsomely bound in dark blue morocco by Hering.

1077. CASSIODORUS. DE REG. ECCL. PRIN. *Without Date.* Folio.

The title is over a strange device, probably that of the printer (being the letters W F O L within a G, surmounted by a cross, thus :

Cassiodori senatoris viri dei
de regimine ecclie primitiue hy-
storia tripartita feliciter incipit

The work is printed in a small neat gothic character, in double columns, extending to *m* in eights: *m* having only six leaves, and *n* four. Then a table, having A six and B four leaves. These copies are not free from ms. annotations; but, in other respects, they are sound, clean, and desirable. In calf, with gilt leaves.

1078. CATHOLICON. *Without Name of Printer, Place, or Date.* Folio. 2 Vols.

This is one of the many ponderous reprints of Gutenberg's edition: the colophon of which is religiously observed.* The type is a sort of semi-gothic, of which I remember to have seen several specimens, in books of little account, upon the continent. It is somewhere between that of the *Speculum V. Bellovacensis*, printed by Mentelin in 1473, and that of the *Fortalitium Fidei*—of which a fac-simile is given in the ensuing pages. A full page of this edition contains 65 lines. There are neither numerals, signatures, nor catchwords. The present is a magnificent copy, with many rough leaves, sumptuously bound in russia by Hering.

1079. CATHOLICON. *Without Name of Printer, Place, or Date.* Folio.

It will be only necessary to state, that the present is a fine sound copy (bound in pale russia by Lewis) of one of the numerous reprints of the famous Catholicon JOANNIS BALBI DE JANUA, supposed to have been first printed by Gutenberg in 1460: see the *Bibl. Spencer.* vol. iii. p. 32. This reimpression, like the greater number of them, retains the original colophon: *ibid.* It has running titles, but no signatures or numerals. A full page has 58 lines. The type is a middling size gothic, skilfully executed, with rich black ink.

1080. CATO MORALISSIMUS. *Printed at Basil.*
1486. Quarto.

This is an elegant and early specimen of the Basil press. The title, 'Moralissimus Cato cū elegantissimo cōmento,' is over a wood-cut of two men in close conversation—an embellishment, which I think I have seen in some work published by Gerard Leeu at Antwerp. The signatures extend to *f* in eights: *f* having the following colophon on the

* See it in *Bibl. Spencer.* vol. iii. p. 37.

reverse of the 7th leaf, in eleven lines, in a handsome large lower case gothic. 'Hic finem aspice Catonis viri moralissimi: & in via morum sane grauissimi cum commento fratris Roberti de euromodio monachi Clareuallis: Tā verborum ornatu limato: quam sentētiarum grauitate preclaro: vt ex Jouis cerebro videatur emanatū: *Impressum Basilee decima quarta die Junij. Anno domini. M. cccc. lxxxvi.*' The paper, type, and printing, are equally creditable to the press from which the volume issued. A very desirable copy: in red morocco binding.

1081. CAVALCA. IL SPECCHIO DELLA CROCE. *Without Date, Place, or Name of Printer.* Quarto.

Whoever examines the types of this book with those of an edition of *Æsop* of 1476 (see the *Bibl. Spencer.* vol. i. p. 228) by Zarotus, will immediately observe that both volumes came from the same press. The present volume, executed in the gothic letter, contains *a* to *l*, inclusively, in eights. On the recto of the last leaf,

DEO GRATIAS AGER
FINIS

See also *Bibl. Spencer.* vol. iv. p. 93. This copy is sound, but very much cropt.

1082. CECO ASCULANO. *Printed by Bernardinus de Nouaria in 1487.* Quarto.

Having treated so fully of the earlier impressions of this work,* it will be only necessary to say that the above title is on the recto of the first leaf. On *a ii*, the text commences. The signatures run in eights to *k*, which latter has only six leaves. On the reverse of *k v* is the colophon:

Venetiis per Bernardinum de nouaria.
. M . cccc . lxxxvii . die . xviii .
Decembris

A register occupies the following and last leaf. An indifferent copy, in neat calf binding.

* *Bibl. Spencer.* vol. iv. pp. 94, 473.

1083. **CECHO ASCULANO.** *Printed by Thomas di Piasis at Venice. 1492. Quarto.*

In describing the present edition, which has been obtained by Lord Spencer chiefly as a specimen of a printer of no very ordinary occurrence, it will be only necessary to observe that it contains signatures *aa* to *kk* in eights: *kk* having only six. On the reverse of *kk vj*, is the colophon, thus:

Venetiis per Thomā di Piasis . Mccccxcii .

The present is in every respect a large and desirable copy; elegantly bound in dark russia by C. Lewis.

1084. **CEREMONIALE ET ORDINARIUS NIGRORUM MONACHORUM DE OBSERVANTIA BURSFELENSI.** *Without Name of Printer, Place, or Date. Quarto.*

This is a very curious volume to the ecclesiastical antiquary. It was obtained from the monastic library of St. Peter's at Salzburg, and was probably printed as early as 1476. In the absence of positive evidence, it may be difficult correctly to assign to it a printer; but I apprehend it to have been executed by Schoeffer, at Mentz, in his second large type—precisely of the same form and character as that which appears in the *Breviarium Moguntinense*, described at p. 85, ante. It is executed however with more regularity; and at first glance might be mistaken for the larger type of Ulric Zel. An inscription on the reverse of the fly leaf, of the date of 1508, tells us that this book was brought to the monastery by brother Quiring, the venerable Abbot of the monastery 'Integerr̃see,' (qu.) The appropriation of it to the Salzburg library bears date 1634. There are neither numerals, signatures, nor catchwords. The 'Ceremonies,' commence with a prologue and table, and conclude on the reverse of the 112th leaf, thus:

**Expliciūt cerimonie migroꝝ mōchoꝝ
ordis sc̃i bnd̃i de obſuācia burſfel̃o**

The prologue to the *Ordinary* immediately follows, on the recto of

There are 26 lines below. A full page contains 32 lines. The Greek passages are omitted. On the recto of the 24th leaf, we read

Liber primus explicit Secundus
Officiorum feliciter incipit : .

On the reverse of the 37th leaf, is the following subscription :

M. T. C. Liber Secundus Officiorum
Feliciter explicit Tertius uero incipit.

Then a blank leaf.

On the reverse of the 54th leaf (of printed text) is the last colophon, thus :

Marci Tullii Ciceronis officiorum liber
feliciter explicit Tercius & Vltimus . : .

The whole impression is uniformly in Ulric Han's smallest roman type, with the exception of the first line of text in each book, which is (as usual) in a very large gothic. The condition of this copy may be gathered from that of the succeeding.

1087. CICERO DE SENECTUTE. *Printed by Ulric Han. Without Date. Folio.*

EDITIO PRINCEPS. On the recto of the first leaf the text begins thus, without any prefix :

tite sí quid ego te adiuto
curamue leuasso que nunc te coquit & uersa
pectore fixa & qua deprimeris et qd erit precii

There are 26 lines below. A full page contains 32 lines. There are neither signatures, numerals, nor catchwords. The text is printed in the small, early type of the printer, and as the present treatise is inserted in a volume of Ulric Han's earlier editions of the works of Cicero, bequeathed by him to some monastery, (see *Bibliogr. Decameron*, vol. i. p. 387), and is placed between the years 1468 and 1469, it is fair to infer that the execution of it may be assigned to that period. In the whole, there are only 13 leaves: the colophon being thus—in the last line of the last page,

... M. T. C. Liber de Senectute feliciter Explicit

The condition of this volume is matchless in every respect. It has been recently covered in dark blue morocco, in a tasteful and appropriate manner, by C. Lewis.

1088. CICERO. DE AMICITIA. PARADOXA. (*Printed by Ulric Zel.*) *Without Date.* Quarto.

We have here a very beautiful copy of a rare edition. The name of the printer is not subjoined, but there can be no doubt of its having been executed by Ulric Zel. What is rather uncommon in his productions, a full page contains only 25 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 25th leaf we read,

Finit liber ciceronis de amicitia.

Then follow the 'Verses of the xij Wise Men;' succeeded, on the reverse of the second leaf, by the Horatian ode—beginning

**Diffugere niues . redeunt iam gmina capis .
. Arboribusq; come .**

which usually concludes the earlier editions of the Offices of Cicero. The ode terminates at the bottom of the ensuing leaf. The reverse is blank. Then an entire blank leaf. The Paradoxes ensue :

**Marci Tulij Ciceronis
paradoxa Incipit .**

In the whole, 13 leaves : forming, with the preceding, including the blank leaf, 41 leaves. On the reverse of the 41st :

**Marci Tulij Ciceronis
paradoxa explicit .**

This most genuine and desirable copy is bound in olive-coloured morocco by C. Lewis.

1089. CICERO. EPISTOLÆ AD FAMILIARES. *Without Name of Printer or Place.* 1471. Folio.

This is an extremely rare edition; and, as Panzer has intimated, is sometimes confounded with that attributed to the press of Vindelin de Spira. It appears certain that Panzer himself had never seen it. See his *Annal. Typog.* vol. iii. p. 71: vol. iv. p. 4. Nor do the authorities, to which he refers, furnish any intimation as to the supposed printer: yet it not only strikes one, on the first glance of it, that it might have been printed by ADAM, but a careful comparison of the types, with those in the *Virgil* put forth by this printer, and recently acquired by Lord Spencer, (*vide post*) has absolutely confirmed me in the conjecture. The capitals, without any exception—but such as may be accounted for from the accidental varieties in printing—are sufficiently similar. The lower-case, or smaller letters, have a perfect conformity—especially in the *a*, *m*, *e*, *h*, *z*, and *q*—and indeed the only apparent difference entirely arises from the copy of the *Cicero* being more heavily pulled at the press.

As Adam, in his edition of *Virgil*, appears to have pretty strictly copied the impression of 1471, by V. de Spira, so in the present instance, we seem to have an equally faithful reprint of the Spira or Jenson edition of *Cicero* of the same date. The introduction of the Greek passages, or rather the formation of those characters, clearly denote the volume to have been printed at *Venice*. The impression under description is destitute of signatures, numerals, and catchwords. A full page has 40 lines. In the whole, there are 144 leaves. The colophon, on the reverse of the last leaf, is as follows:

Tullius ingenua præfulgens mente solebat

Has Cicero claris mittere patriciis

Marco respondent multa quos arte notarat

Eloquium priscis summo in honore fuit.

. M . CCCC . LXXI .

The present copy, although large and tolerably sound, is not in the most desirable condition. It is in *russia* binding.

1090. CICERO. DE AMICICIA. (*Printed by Guldenschaiff.*) *Without Date.* Quarto.

From similarity of type, this rare edition is conjectured to have been printed by Guldenschaiff. On the recto of the first leaf, the title is thus :

M. T. C: De amicitia

A full page has 26 lines. Without numerals, signatures, and catch-words. On the recto of the 26th and last leaf, the text terminates at the 10th line, without subscription or imprint. A genuine sound copy, in olive coloured morocco binding.

1091. CLUSA JACOBUS DE : DE APPARITIONIBUS ANIMARUM. *Printed at Burgdorf.* 1475. Folio.

This is a curious and uncommon tract ; and in a typographical point of view it is not a little interesting, inasmuch as it gives us the identical type, used at *Strasburg*, in the impression of Henricus Ariminensis. The prefix, on the recto of the first leaf, is thus :

Tractatus de apparitionibus animarum post exitum earū a corporib⁹. et de earundum receptaculis . edit⁹ in erfordia ab excellentissimo viro Jacobo de Clusa ordinis cartusiēsis. sacre pagine professore doctissimo.

It may be curious to specify the title of the contents of this rare volume. *Prim.* de egressu animarum &c. a corporib. per sententiam mortis. (A droll story is told on the recto of the third following leaf, from the homelies of St. Gregory—demonstrating that ‘ nothing is more conducive to frighten away devils, at the dying hour, than the presence and prayers of pious people.’) *Sec :* de receptaculis et locis ad que perdu-cūtur post egressum . et de habitudinibus eorum. *Tert :* de apparitionibus . que fiunt ab animabus exutis ad hom . viventes. *Quart :* de experimentatorib . siue inquisitorib. har. animar. et quomō expediat eos esse dispositos. *Quint :* de ceremoniis precedentibus ad istam experientiam. *Sext :* de interrogatoriis ab animabus facientibus. *Sept :* quomodo cognosci valeant si vere aut fecte appareant et de modo cognoscendi bonum spiritum e perverso. *Octav :* quomodo sint executiones suffra-

gorum faciente si aliqua desiderant a uiuentibus. Et considerandus est aduentus et recessus earum.' The preceding will give some notion of the general character of the work. On the recto of the 26th and last leaf is the colophon, thus :

**Explicit tractatus eximii doctoris Jacobi de Clusa
ordinis cartusiensis de apparitionib⁹ et receptaculis
animar⁴ exutarū . impressus in opido Burgdorf Anno
dñi millesimo quadringentesimo septuagesimo quinto .**

A register is beneath. This is a very desirable copy, in elegant calf binding.

**1092. (DE) CONSERVATIONE SANITATIS. *Printed
by J. P. de Lignamine. 1475. Quarto.***

The prefatory address of the printer to Pope Sixtus IV. is written with an animation, approaching to arrogance, in defence of the labours of the author of that preface : who, it seems, had been accused of carelessness, frivolity, negligence, and almost even of insanity, in some of his previous labours. This address is also remarkable in some parts for its fulsomeness to the Pope. A table of two leaves follows it. The text comprehends 131 leaves, and concludes with a most extraordinary passage. On the following and last leaf, are the colophon and register. The colophon is thus :

Rome in domo Nobilis uiri Iohan-
nis Philippi de Lignamine Messaⁿ
S. D. N. familiaris hic libellus imp^{ss}⁹
est . Anno dñi . M CCCC LXXV. DIE
XIII Mensis Ianuarii . Pont . Syxti
III . Anno eius quarto .

A sound copy ; in green morocco binding.

**1093. CONSUETUDINES FEUDORUM. (*Printed by
Schoeffher. Mentz.*) *Without Date. Folio.***

As far as one may judge from consulting Panzer's *Index*, vol. v. p. 164, this work seems to have escaped his researches. It is a curious and valuable, as well as a rare book. That it was printed by Schoeffher,

in his largest and third size type, is unquestionable—from comparing it only with the *Grammatica Rudimenta* of 1468—where these two founts of letter distinctly appear. The copy before us, in the finest condition, contains the text in two columns, in the largest type of the printer, with the commentary, surrounding it, in the third size type. The title, in red, is thus :

**Incipiūt cōsuetudines feu
doꝝ . Et primo de hijs qui
feudū dare pñt . Et quali-
ter acquiratur ⁊ retineatur**

There are neither numerals, signatures, nor catchwords. In the whole, 36 leaves only; upon paper of very stout texture. The last leaf contains a chapter,

**De statutis et cōsuetudinibꝫ contra lib-
tatem ecclesie editis**

This leaf is printed entirely in the largest letter, in two columns; containing 51 lines in a full column. This desirable copy, elegantly bound in russia by Hering, was obtained from the library of St. Peter's monastery at Salzburg.

**1094. CRONICA PONTIFICUM IMPERATORUMQ;
Printed by Schurener de Bopardia, at Rome.
1476. Quarto.**

This is a very indifferent specimen of the press of the printer. The work seems to be a mere reprint of the edition of Philip de Lignamine in 1474: see vol. iii. p. 251. The passages therein extracted—relating to the operations of the early printers—Gutenberg, Fust, Mentelin, and Sweynheym and Pannartz—are also to be found in the present impression. There are no signatures, catchwords, or numerals. On the reverse of the 76th and last leaf, is the following colophon :

**Hic Libellus Impressus est Rome p Magistꝫ
Iohannem Schurener de Bopardia Anno a
Natiuitate domini nostri Iesu Xp̄risti Mille
simoquadringentesimoseptuagesimosexto**

Die Sabbati Decima Mensis Februarii Pontificatus Sixti pape Quarti Anno eius . V .

This colophon has the singularity of noticing the completion of the printing on a *Sunday*; from which we gather that the printers of old were probably in the habit of working on the Sabbath day. The present is an indifferent copy. In green morocco.

1095. CRONICA PONTIFICUM, &c. *Printed at Turin, by Iohannes Fabri (John, the son of Fabrus.) 1477. Quarto.*

This elegant little volume appears to be a reprint of the edition of J. P. de Lignamine in 1474: see the *Bibl. Spencer.* vol. iii. p. 251. It is without signatures, catchwords, or numerals. On the reverse of the 77th leaf, we observe the same notice of Gutenberg, Fust, and Mentelin, as extracted in the article just referred to:—the same of Sweynheym, Pannartz, and Ulric Han. On the recto of the 88th and last leaf, is the following colophon; from which it may be inferred that the name of the author of the Chronicle was Martin.

Cronica martini finit: Diuo philiberto:
ac sabaudorum sub duce magnanimo.
Taurini: foris hāc pressit: & ære: Iohāes
fabri: quem ciuem lingonis alta tulit.

Anno . M. cccc . lxxvii . Die uero . xxiii . augusti .
Pōtificatō eiusdē Sixti Anno sexto .

A desirable copy; in old French blue morocco binding.

1096. CRONIKES DE FRANCE. *Printed by Pasquier Bonhomme. 1476. Folio. 3 Vols.*

PREMIERE EDITION. If I am not mistaken, the present publication presents us with the earliest specimen of black letter printing in France. This letter is small, of the secretary form of character, and somewhat unskilfully executed; having the right side margin very uneven in the register. The work is uniformly printed in double columns, with 40

lines in a full page. The first volume has 294 leaves, ending thus on the reverse of the last :

**Cy finissent les fais et gestes
du roys loys filz de loys legros
Et pour le premier volume . des cro-
niques de france .**

The second volume has 331 leaves, ending thus on the reverse of the last leaf :

**Cy finissent les faitz et gestes
du roy iehan Et apres sensuiuent
ceulx du roy charles lequît son
filz**

The third volume contains 314 leaves; having the following colophon on the reverse of the last leaf :

**Cy finist le tiers volume des cro-
niqs de frāce cōtenant charles . v^e.
vi^e. vii^e. bñ ordonne par tables et
par chappitres Et pareillement les
deux volumes pcedens fait a paris
en lostel de pasquier bon hōme lūg
des quatre principaulx libraires de
luniuersite de paris ou pend pour en
seigne limage saint xpoſte le . xvi^e.
iour de ianvier Tan de grace mil .
.CCCC. lxxvi .**

There are neither numerals, signatures, nor catchwords: if we except a few signatures, beginning with *q i*, in the third volume, which seem to have escaped Brunet. These volumes are also called the **CHRONICLE OF ST. DENIS**. The present copy, in old red morocco binding, is, in the first two volumes, very often in a tender condition.

1097. LA CRONIQUE MARTINIENNE. *Printed by Verard. Without Date. Folio.*

On the recto of the first leaf is the title, thus: 'La Cronique martiniane de tous les papes qui furent iamais et finist iusques au pape alexandre derrenier decede mil cinq cens et trois, et avecques ce les additiōs de plusieurs croniqueurs Cestassauoir De messire Verneron chanoine de lyege, monseigneur le croniqueur castel, monseigneur gaguin general Des mathurines & pluss'rs autres croniqueurs.' The table commences on the reverse, and continues to the reverse of *a vj*. Then a blank leaf, which is numbered as 'fueillet 1,' as the following leaf has 'fueillet 11.' The prologue of the chronicle commences on this leaf, *a ii*. The leaves are regularly numbered as far as 'fueillet CCCC ij,' when we read the colophon, thus:

**En fine la Derreniere partie De la
cronique Martinienne imprimee a pa
ris pour Anthoine Verard marchant
libraire demourant a paris pres l'ostel
dieu deuant la rue neufue nostre dame
a l'enseigne saint Jehan leuangeliste, ou
au palais au premier pillier deuant la
chappelle ou len chante la messe de mes
seigneurs les presidens.**

The usual device of the printer* is beneath. This fine copy is beautifully bound in hog-skin by C. Lewis. It were difficult to select a more perfect specimen of chaste and elegant binding.

1098. CRONICA DE SANCTO ISIDERO, &c. *Printed at Friuli. 1480. Quarto.*

This book is not only desirable for its intrinsic worth, but for its being rather a bibliographical curiosity—as the production of a FRIULI PRESS—a place, which has wholly escaped Panzer in his elaborate annals of early typographical printing. The condition of the copy before

* See *Bibliog. Decameron*, vol. ii. p. 29.

us is entirely genuine, both for size and dimensions ; but the paper is of an indifferent manufacture. We gather the contents of the volume from the following title, on signature . *a . i .*

Comenza La Cronica De Sancto Isidoro Menore : Con Alcune additione Cauate Del Texto Et Istorie De la Bibia : E Del Libro De Paulo Orosio : E de Le Passione De Li Sancti .

The signatures, to *f*, run in eights : *f* has nine leaves. On the recto of *f* 9, is the colophon, thus :

Finita La Cronica De santo Isidoro Menore . In Ciudad De Friuli . Nel Anno del nostro signore Jesu Cristo . 1480 .

Aldi . 24 . de Nouembre .

Laudato Sia Sempre El Nostro Signor Dio .

This very desirable copy is bound in dark blue morocco by C. Lewis.

1099. DANTE. LA DIVINA COMMEDIA. *Printed by Philippus, at Venice. 1478. Folio.*

An uncommon edition : exhibiting only the text without any commentary. On the recto of what should be marked *a i*, the poem begins. The impression is printed throughout in double columns, having 36 lines in a full page. The signatures, to *i*, run in eights : *i* having only six : *k* has eight : *l* six : *m* and *n* each eight. On the recto of *n viij*, beneath some Italian and Latin verses by C. Lucius Lælius, the colophon is thus :

Opus impressnm* arte & diligētia magistri philippi ueneti . Anno domini Mccccxxviii
Inclyto ueneciārum* p̄cipe andrea Vendramino .

A tender copy of an indifferently printed book. In russia binding.

* Sic.

1100. DANTE. COL COMMENTO DI LANDINO.
*Printed by Petro Cremonense dito Veronese, at
 Venice. 1491. Folio.*

Nineteen pages of prefatory matter occupy signature *a*. The poem, with the surrounding commentary, commences on sign. B, with the numeral ii, for that of the leaf. This edition contains extremely neat wood cuts throughout—in the *Inferno*, *Purgatorio*, and *Paradiso*; namely, one at the beginning of each Canto. I apprehend these cuts to be the performance of a *Florentine*, and not of a *Venetian*, artist. They are so pleasing that the following specimens may not be considered unacceptable: especially as, of late, the pencil of Mr. Flaxman has been exercised in outline delineations of the same subjects. The following accompanies the first Canto of the *Inferno*.



This may be contrasted with the last wood-cut of the last Canto in the same poem of the *Inferno*. It will remind the curious of the print of the same character from the *Monte Sancto di Dio* of 1477, as published in the *Cat. de la Valliere*—and of a yet older one, of larger dimensions, alluded to in the *Bibl. Spencer*. vol. iv. p. 115.



There is uncommon elegance in what follows—from the second Canto of the *Paradiso*. And it is the more deserving of especial attention, as, in recent representations of the same subject, it has been hardly possible to avoid the imputation of plagiarism.



But one more, and we conclude these specimens—the rather to be admired, when we think of the low ebb at which the fine arts were in our own country, and even at Paris, during the same period—although I admit the then evident superiority of our Parisian neighbours over ourselves. The following is taken from the fourteenth Canto of the *Paradiso*.



On the reverse of the 315th leaf (with arabic numerals) we read the following colophon :

Et Fine del Comento di Christoforo Landino Fiorentino sopra la comedia di Danthe poeta excellētissimo Et impresso in Vinegia per Petro Cremonense dito Veronese : Adi . xviii . di nouēbrio . M . cccc . Lxxxxi . emendato per me maestro piero da fighino dellordine de frati minori.

Then follow XIII. *Canzone* of Dante, in treble columns, for nine pages—

Qui finisce le canzone de danthe

A table of four leaves concludes the impression. The present copy is unluckily much cut, and is otherwise in rather unsound condition. It is very elegantly bound in stampd calf, with gilt leaves, by Hering.

1101. DANTE COL COMMENTO DI LANDINO.
Printed by Matheo di Chodecha, at Venice. 1493.
 Folio.

This edition commences with ten leaves of prefatory matter, as in the preceding impression; of which it is in fact a copy. Then a leaf with a title in large lower case gothic on the recto, and a very large wood-cut, with a border, on the reverse. The central subject is precisely the same, in kind, as that first given in the preceding article, but it is larger; whereas every other cut in the impression is smaller than those in the preceding impression, from which they appear to be closely copied—but they are not precisely the same. That *these* cuts should have been executed at Venice, is very probable. As the edition, after the prefatory matter, has numerals, it may be sufficient only to remark that the imprint is on the recto of the ccxcixth leaf, thus: after noticing the editorial care of ‘Piero de Figino,’ (sic) and that the text has been purified from its corruptions in many places:

- - - - - Impressa in Venetia per
 Matheo di chodecha da parma del . MCCCC
 LXXXIII . Adi . XXIX . de Novembre .

The minor poems of Dante, beginning with the *Creed*, &c. follow immediately, and end with the *Aue Maria*, on the reverse of the same leaf. Then a register, on the recto of the ensuing and last leaf. This copy is not free from soil at the beginning. Neatly bound in dark russia, by Hering.

1102. DATTI (AUGUSTINI) ELEGANTIOLÆ. (*Printed
 by John de Westphalia.*) *Without Date.* Quarto.

One of the later, among the innumerable impressions of this work. The name of the printer is not subjoined, but the type warrants us in assigning the impression to the press of J. de Westphalia. The signatures run *a, b, c*, in eights: *a i* being blank. On the recto of *c viij*, is the following subscription:

Augustini Datti Senen Elegatiōle feliciter Expliciūt .

The margins of this copy are frightfully disfigured by annotations of neither 'pith nor moment.' In olive coloured morocco binding.

1103. DE DECLINATIONE NOMINUM. *Without Name of Printer, Place, or Date.* Quarto.

At the very first glance of this barbarously printed book, we recognise the roman types used in the *Muobatrachomyomachia* described in the *Bibl. Spencer.* vol. ii. p. 53. The printer is unknown. Indeed it should seem as if the whole were printed by hand, letter for letter. A full page has 24 lines. There is no prefix by way of title. In the whole, 16 leaves—without numerals, signatures, or catchwords. On the reverse of the last leaf it ends thus :

siuor . de quor species⁹ ī libris trib⁹ quos
de uerbo scripsim⁹ * latio dissertū inuenies
FINIS

An indifferent copy of a volume of exceedingly great scarcity. Elegantly bound in dark blue morocco.

**1104. DIONYSIUS HALICARNESSENSIS. Latinè.
Printed at Treviso by B. C. de Luere. 1480.
Folio.**

The first impression in the Latin language—upon the merits of which consult Sylburgius's opinion in the *Bibl. Græc.* vol. ii. lib. iii. c. 32, of Fabricius. The edition is very handsomely executed in a full, round, and well-proportioned roman type. The address to Pope Paul II. occupies the first two leaves. The text follows, on the recto of the third, and continues to the end of the volume, without numerals and signatures, but with catchwords and marginal notes, as far as folio 296,† on the recto of which is the following colophon—beneath a concluding address to the same Pope—signed 'LAPPUS BIRAGUS FLOR.' [entinus].

* Evidently used for 'impressimus.'

† Possibly folio 298, or 299 ; as the leaves in this copy are much stuck together.

IMPRESSVM TARVISII PER BERNARDINVM
 CALERIVM DE LVERE . ANNO CHR . NATI .
 . M . CCCC . LXXX . BISSEXTORL . MARTIAS
 IOANNE MOCENIGO VENETO
 RVM DUCE INCLYTO .

The present is a large, sound, and desirable copy : in russia binding.

1105. DIALOGUS CREATURARUM MORALISATA-
 RUM. *Printed by Gerard Leeu.* 1480. Folio.

A well known edition, with wood-cuts, in the outline, copied in Mr. Haslewood's reprint of the old English version of this work.* It commences with a prologue and table, in nine leaves. The signatures run *a* to *m* in eights : *m* has only six. On the recto of the sixth of which, we observe the printer's mark and colophon—the latter thus :

**Præfens liber Dialogus creaturarum appellatus iocundis
 fabulis plenus Per gerardum leeu in opido goudenfi
 incept⁹ munere dei finitus est Anno domini millesimo
 quadringentesimo octuagesimo mensis iunij die tercia
 G LEEU**

This is, upon the whole, a very magnificent and early production of Gerard Leeu's press : but from the appearance of the large ornamental border round the first page of the text, it is evident that the copy before us has suffered from being cut by a former binder. The Duke of Devonshire's copy of this impression, from the late Colonel Stanley's library, is perhaps the most beautiful one in existence. The foregoing fac-simile will not be found in the *Bibliogr. Decameron*, vol. ii. p. 146-7, where the labours of the printer are briefly noticed. The present copy has been recently and elegantly bound by C. Lewis, in olive coloured morocco.

* Of this edition, published in 1816, 4to. only 100 copies were elegantly printed in the office of Mr. Bensley.

1106. **DICTES AND SAYENGES OF PHILOSOPHERS.**
Printed by Caxton. Without Date. Folio.

THIRD EDITION. Since the descriptions of the two editions of this work, in the *Bibl. Spencer.* vol. iv. p. 210-218, the present, which I have ventured to call the third edition, has been procured. It contains the device of the printer on the recto of the first leaf; of which I had imagined (*Typog. Antiq.* vol. i. p. 72) that the copy in the Lambeth library presented the only specimen. It should seem therefore that the Lambeth volume and the present, are only copies of the same edition. Having so largely treated of this work, in both the authorities just referred to, it remains here only to remark, that the impression before us commences on the reverse of the first leaf (the recto of the same having the device of the printer) quite at top, and that this, and every full page, contains 31 lines. The first two leaves, containing the interesting preface of Lord Rivers (see it in the work last referred to) have no signatures. The text commences on the recto of the third leaf, sign. A j, and continues in eights to H—which has only six leaves. : I has five printed leaves, and a sixth blank. Unluckily, sign. I j is wanting in the present copy. On the recto of I v, at bottom, is the colophon, thus :

Caxton me fieri fecit .

The reverse is blank. This edition may also be particularly known from wanting what may be called the upper loops to the *w* and *h*—discoverable in the preceding editions—the closeness of the words, and the constant recurrence of the ¶ which disfigures the pages. I apprehend it to be the rarest of all the impressions. This is a crompt but sound copy : in olive colour morocco by Lewis.

1107. **DIOSCORIDES.** Latinè. *Printed by J. A. de Medemblick. Colle. 1478. Folio.*

A book of no ordinary occurrence. It is printed in a thin gothic character, not unlike those of Hailbrun and Jenson, in two columns, having however marginal (printed) explanations of the text in each column ; so that the page, in appearance, seems to have four columns. The copy under description is of an uncommon character, inasmuch as the first word of each section, which is printed in a larger gothic letter, is, here, illuminated in gold—but, upon the whole, not with very

great success. The signatures are capriciously arranged : *a* 8, *b* 8, *c* 8, *d* 4, *e* 8, *f* 6, *g* 6, *h* 8, *A* 6, *B* 6, *C* 8, *D* 8, *E* 8, and *F* 8 : the last leaf of *F* 8 having the register upon the recto. The colophon is on the recto of *F* 6, thus :

**Explic̃ dyascorides * quē pertus
paduanēsis legendo correxit ⁊ expo
nendo q̃ vttiliora sūt ī lucez deduxit .
Impressus colle p̃ magistrūz ioh̃em
allemanum de medemblick . anno
xpi millesimo . cccc°. lxxviii°. mense
iulij .**

The present is a very desirable copy, fantastically bound in varied colour morocco, foreign binding.

1108. DIRECTORIUM HUMANÆ VITÆ, &c. *Without Name of Printer, Place, or Date.* Folio.

According to Panzer, vol. iv. p. 106, no. 281, the author of this Latin version was Joannes de Capua. The recto of the first leaf gives the following title, in a very large lower-case gothic letter : ‘ *Directorium humane vite alias parabole antiquorū sapientū.*’ A wood-cut, of the same composition as appears at page 90, ante (which in fact may be an earlier version than the present) is on the reverse of this first leaf. The prologue commences on the recto of the following leaf, signature *a*. The whole impression abounds with wood-cuts ; similar to those in the volume just referred to. The signatures, to *n*, run in sixes : *n* has 10 leaves. On the recto of *n* 10, is the colophon, thus :

Explicit liber parabolaz antiquoz sapientum

This sound and desirable copy, elegantly bound in dark green morocco by Hering, was obtained from the library of St. Peter's monastery at Salzburg. A copy of the same edition was sold at the sale of the Duke of Marlborough's library for 13*l.* 13*s.*

1109. *EPISTOLÆ MAGNI TURCI. Printed by J. P. de Lignamine. 1473. Quarto.*

EDITIO PRINCEPS. This is, upon the whole, a very curious collection of Epistles of the Great Turk (Mahomet II.) to the different potentates in Europe and other places. The letter and reply between Mahomet and the Pope, on the 6th and 7th leaves, are perfectly characteristic of the respective writers. This collection, which is very small, was frequently reprinted. The present edition, without numerals, signatures, or catchwords, ends on the recto of the 31st and last leaf, with the following colophon:

Epistole magni Turci finiūt : a Lau
diuio eqte hierosolimitano edite :
ac Rome impresse in domo No-
bilis uiri Iohannis Philippi de lig-
namie Messañ . S . D . N . P . familia
ris . Anno dñi . M . CCCC . Lxxiii .
die uero . xxvii . mēsis Nouēbris .

The present is a very sound, clean copy, in red morocco binding, by Lewis.

1110. *EPISTOLÆ MAGNI TURCI. Printed by Gerard de Flandria. Without Date. Quarto.*

A soiled, but large (with rough leaves) copy of this elegant little impression—which seems to be a mere reprint of the same work by J. P. de Lignamine. It contains xxii. numbered leaves. At the bottom of ten hexameter and pentameter verses by Anthony Parnormitanus, ‘respecting the hermaphrodite,’ (which are ingenious and elegant) we observe the three following capitals:

. G . . F . . T .

designating ‘Gerardus de Flandria Tarvisii.’ This copy is elegantly bound in red morocco by C. Lewis.

1111. EVANGELII ET EPISTOLÆ, &c. *Italicè.*
Printed in 1474. Folio.

This is not only a rare, but an elegantly printed book, and evidently from an Italian press, perhaps at Vencice or Parma. It is executed in double columns, with the exception of the table, which is in long lines, and occupies the first 10 leaves of the book. On the recto of the following and 11th leaf the text begins, with the following prefix, which explains the nature of the work :

AL NOME SIA DEL NO-
stro signore & saluatorẽ iseu ch-
risto : & di tuti isãcti . In comẽ
ião le pistole & lectiõe & euãge-
lii : iguali si leghono ituto lã-
no alla messa : cioe dominica-
li festiui & feriali secondo luso
de la sancta chiesa romana . In
prima in la dominica prima
de lauento la epistola de sã pa-
ulo a li romani nel . Cxiii .

The prefixes to the several Epistles and Gospels, in the first 14 leaves, are in red : afterwards this distinction is discontinued. There are neither numerals, signatures, nor catchwords. On the recto of the 156th and last leaf, from the beginning of the table inclusively, is the colophon, thus :

EXPLICIT . EVANGELII
ET : EPISTOLE : AD . LAV
DEM : DEI . ET : BEATE : M :
VIRGINIS : ET . OMNIV-
M . SANCTORVM : AMEN
DEO . GRATIAS
M . CCCC . LXXIII : DIE :
XX : IVLII .
. M . B : F :
. B . D . P .

From an impression of this work, which I saw in the library of the monastery of St. Goettwic, in Austria, I suspect the printer to be Arnoldus. The present is a sound copy, in russia binding by Lewis.

1112. EUSEBII HISTORIA ECCLESIASTICA. Latinè.
Printed by J. P. de Lignamine. 1476. Folio.

The translation is by Rufinus. This impression will be always interesting to the bibliographical antiquary, from the preliminary epistle of the printer; who, though a very second rate artist as a printer, was a scholar, and a man of worth and of reputation. Audiffredi passes over the intrinsic curiosity of the epistle, but notices the variety which occurs in some copies (like the present) having this letter in two pages, and others having it in three pages: which arises in fact from the first eight leaves having been reprinted by De Lignamine. The edition is, in other respects, the same: and the diversity in the letter may be discovered by comparing the register, at the end, with the first words in the pages referred to. This impression, from a slight discrepancy in the references, proves that it was the *second*: in other words, that it contains the reprint of the first eight leaves. Consult the *Edit. Rom.* p. 212-3.

The preliminary epistle of the printer is dedicated to William de Estoutavilla, Bishop of Ostia, and Cardinal in the cathedral of Rouen. It begins by an observation of the author, that 'from infancy he was always distinguished for his diligence and detestation of idleness—and that when his own pursuits and powers of mind could not furnish him with materials for instruction, he had recourse to other aids: so that, what with his own, and with other people's assistance, he was always engaged in laudable undertakings. His abhorrence of idleness seems to have increased with his years.' 'But to the point,' continues he:

- - - - - Agitur iam
 tertius annus Reuerēdissime p̄r ex quo benignitate
 & grā xysti .iiii. Pōt . max . in eius familiaritatē
 adscitus sum . Illius antea beniuolentiā inierā quippe
 qui hoīs bonitate affabilitate & summa doctrina allici
 ebar . Nūq̄ tñ ab īstituto meo discessi . Nam postea
 q̄ hęc īpressoria ac proprie diuina ars miro excogi-
 tata ingenio ad nos peruenit, studui pro uirili aliqd
 mortalibus nō tā mihi utile q̄ illis gratū & necessariū

afferre. tam & si propter uarias animi curas reiq; familiaris angustias non absq; summo labore id egerimus. Itaq; supra Quinq; milia diuersorū autoꝝ uolumina in hanc usq; diem nŕo iussu impressa sunt. &c.

From compliment to his papal patron, the author gives a list only of the books which were composed by him; beginning with the 'De Sanguine Christi,' &c. When J. P. de Lignamine says he had printed, up to the year 1476, 'above 5000 volumes of different authors,' I should apprehend that he struck off a good round number of each author—for he is by no means a very general printer. On the second leaf the prologue of the translator commences; and on the third leaf the text of Eusebius. The chapters of each book are distinctly noticed in a summary manner. There are neither numerals, signatures, nor catchwords. A full page has 32 lines. On the recto of the 219th leaf is the colophon, thus:

Millesimo. CCCC. LXXVi Die. X.V.

Maii. P. M. Sixti quarti. Anno eius

Quinto completū est hoc opus Rome.

Two pages of register follow. The reverse of the last leaf is blank. The present may be called a large and desirable copy: bound in green morocco by Lewis.

1113. FASCICULUS TEMPORUM. Germanicè. *Printed by Veldenar.* 1480. Folio.

Had the present copy been in genuine and fine condition, it would have exhibited one of the most brilliant specimens extant of Veldenar's press; but a glance upon the second and third leaves only, shews how much it has fallen short of its original dimensions. The work begins with the version of the first chapter of St. John's Gospel on the reverse of the first leaf, with the arms used as Veldenar's device below. On the recto of the following leaf, reference is made to the first chapter of Genesis, with St. Austin's illustrations, &c. This page, and the following page but one, are surrounded by a large wood-cut border—very much cut away by some former binder. In this *second* ornamented page, there occurs precisely the same capital initial T as is given in the *Typog. Antiq.* vol. i. p. cxxiv.—from the edition of the

Golden Legend of the date 1493. Consult also p. 149, note, for an account of the author and editions of this work. The present impression has prefatory matter and a table, extending to the first nine leaves, not numbered; but the first leaf of the text of the chronicle appears to be wanting. The leaves are then numbered to the end of the volume; when at folio CCCxxx we read a colophon, in ten lines, of which the termination is thus:

- - - - - tot huden op den dachtoe
 By my volmaect jan valdenar woennende tutecht opten
 dam Int jaer ons herren MCCCCxxx op sinte valen-
 tijns dach op die vastelaout ꝛc.

The same device, as above mentioned, is below. In old calf binding.

1114. FASCICULUS TEMPORUM. *Without Date, &c.*
 Folio.

The title is on the recto of the first leaf. On the reverse is rather a curious wood-cut of a religious mendicant* (as I take it) with his beads in his right hand and his staff in his left: within a kind of arch, formed of boughs. This and the table occupy six leaves. The leaves are then regularly numbered, in the centre of the rectos, as far as 'folium XC.'—and this copy ends on the reverse, having an entry of the liberation of Mathias Corvinus, King of Hungary, from the hands of Frederick, Emperor of Germany, &c.: which is dated Mccccxc—consequently the edition cannot be of an earlier period. A stained, but by no means an undesirable copy; neatly bound in lilac coloured calf by Smith.

1115. FICHETI RHETORICA. *Printed by Gering,
 Crantz, and Friburger. Paris. Without Date.*
 Quarto.

It is just possible that this may be the *second* book printed at Paris; the Epistles of Gasparinus Pergamensis, edited by Fichetus, being considered the first. The reader may consult the *Bibliogr. Decameron*, vol. ii. p. 20, &c. where there is a pretty full abridgement of the history

* In Herbert's interleaved copy of Ames's History of Printing (in my possession) this figure was introduced, and designated as the portrait of Gower, the poet!!

of early Parisian printing. The volume under description has been frequently described, and is probably of no very great rarity; but is estimable in every point of view, as forming one in the suite of books printed in the SORBONNE ACADEMY. It is without numerals, signatures, or catchwords. A full page has 23 lines. On the recto of the first leaf the work begins thus :

GVILLERMI Ficheti Alnetani, artium
& theologiæ parisiensis doctoris, rhetori-
corum libroꝝ præfatio ;

Vanq̃ ea res est dicendi præcepta,
que longū claro scriptori prorogat
æuum ; hanc tamē nō auderem me-
diocri mea scriptiōe conari nisi fre
&c. &c. &c.

There are, in the whole, 191 leaves. On the recto of the 190th is the colophon, thus :

In Parisioꝝ Sorbona conditæ Ficheteæ
rhetoricæ finis ; Roberti Gaguini se-
quit̃ panagericus in auctorem.

This panegyric, which is poetical, occupies the next page and a half. The present is rather a crompt, but sound, and partially illuminated copy, in orange morocco binding.

1116. FICINO DELLA CRISTIANA RELIGIONE.
Without Name of Printer, Place, or Date.
Folio.

This is a very elegant and a very uncommon edition. It appears, from a ms. note, prefixed, that Ficinus composed this work both in Italian and in Latin; and that the present version might have been published between the years 1475-6—most probably at Florence. The type has certainly a Florentine character. The address of Ficinus to Bernardo del Nero occupies the first two leaves. The work immediately follows, on the recto of the third leaf, thus :

ETTERNA SAPIENTIA

didio ordino che emisteri diuini

almeno neprincipii della religio

&c. &c. &c.

There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. On the recto of the 112th and last leaf is the colophon, thus :

: FINIS DEO GRATIAS AMEN .

: AMEN :

The (foreign) author of the above mentioned ms. note says that he never saw but this copy of the *Italian* text by Ficino. The present is a large, clean, and (with the exception of a slight worm hole) sound and desirable copy. It is bound in dark stamped calf by Hering.

1117. FLORIANUS. LECTURA SUPER DIGEST.

Printed by Rihing. Naples. 1475. Folio.

This elegantly printed volume has escaped Panzer. Of the printer, indeed, there are very few productions extant ; although he may rank, on the score of neatness and skill, with MORAVUS himself. The work is printed in double columns, without numerals, signatures, or catchwords. A full page has 52 lines. It is crowded with contractions like all the earlier printed law-books. On the recto of the 55th and last leaf, second column, is the following colophon ; whereby, at first sight, it should seem that the printer had attained a considerable period in life, from the epithet 'venerabilis'—but on consulting the *Glossarium Manuale ad Scriptores Med. et Inf. Ætat.* 1784, 8vo. vol. vi. p. 745. I rather incline to conclude that this epithet relates to the respectability of his situation—or perhaps to his being of the clerical or monastic order. The colophon is thus :

FLORIANI Vtriusq; Iuris In
terpretis famosissimi lectura gloriosa
super vigesimosecundo . ffoz . finit . Per
Venerabilem Dominum Bertholdum
Rihing Argentinensem Neapolim Im

pressa . Sub optimo Regum Rege ferdi
 nando pacifico Rege patrie & iusticie
 cultore inuictissimo infelicissimis* regnis
 Sicilie Hierusalem & Vngarie triūpha
 tore de ppriis sumptib⁹ Francisci tuppi
 parthenopei . eiusdem Regis familiaris .
 & infimi seruuli q ob gloriam dicti regis
 & utilitatem Almi studii sui in patulu³
 distribui curauit . Sub Anno a Natiui
 tate domini Millesimo quadringentesi
 mo septuagesimoquinto . Die uero vigesi
 masexta mensis Iulii Anni Iubilei .

The reverse is blank. This large and most desirable copy, obtained from St. Peter's monastery, at Salzburg, is very neatly bound in russia by Hering.

1118. FORTALITIUM FIDEI. *Without Date, Place,
 or Name of Printer.* Folio.

The author, according to Panzer, is ALPHONSUS DE SPINA: and the present is, in all probability, the *Editio Princeps* of the work. Before we come to the description of it (which need not be elaborate) it may be necessary to state that, at Munich, I procured from Mr. Bernhart, the sub-librarian of the public library, a hand bill, printed on one side only, and executed in the *same type* as that of the present work—in which it will be seen that the edition under description appears to have been the first book put forth by the printer who used these types. I have caused the following fac-simile of this advertisement to be executed upon wood, in a very faithful manner, by Mr. John Byfield; and it will be found to be an exact representation of the original. It appears that the original was inserted in an impression of the *Epistles of St. Jerom.*

* Qu. in felicissimis regnis? A very material difference in the reading.

Volentes emere Epistolas Aurelij Augustini Vponensiu presulis dignissimi. In quibz nondū humane eloquētie facundia sonat. verū etiam plurimi sacre scripture passus difficiles et obscurissimi: lucide exponūtur. Hereses q̄z et errores a recta fide deuū: quasi malleo solidissime veritatis cōterunt. et totius vite agēde norma in ip̄is p̄stringit. virtutū monstrātur insignia. et vicia queq; ad imā mergētia: iusta ratione culpātur.

Fortaliciū fidei.

Item Epistolas q̄z bti Ieronimi.

Iosephū de antiquitatibz & bello iudaico.

Virgiliū.

Terenciū.

Scrutiniū scripturarū.

Libzū cōfessionū beati Augustini.

Valeriū Maximū.

Veniāt ad hospiciū Zu dem

No doubt this advertisement is a great curiosity; but it remains to be proved by whom all the books, executed in the same type, were printed. Panzer assigns the volume to a Strasbourg printer; and the distinct mention of *Virgil*, *Terence*, and *Valerius Maximus*, should seem to justify us, at first sight, in attributing it to the press of MENTELIN; but a comparison of these characters with the known and admitted types of Mentelin, must immediately destroy such a conjecture. Panzer has accurately described this edition (apparently on the authority of Braun, vol. i. p. 16) as containing seven leaves of table, ending at the 22d line of the 8th leaf. This table is followed by the relation of two miracles: ending on the first column on the reverse of this same leaf. The body of the work contains 240 leaves: concluding thus—at the bottom of the second column, on the recto of the last leaf.

Tibi ho

ne ih'u q' ex turris fortitudis a facie imi-

**ci sit honor et gloria bñdictio ⁊ gratiaꝝ
actio sine fine Amen.**

The paper is of an excellent quality ; and the present copy (bought of Messrs. De Bure at Paris) is a very sound and derirable one. In old yellow morocco binding.

**1119. FRANCISCUS DE ZABARELLIS. SUPER CLE-
MENTI. *Printed by Sixtus Riessinger. Without
Place or Date. Folio.***

We have here one of the most magnificent volumes in existence, from the press of Sixtus Riessinger. It may be considered as almost in its pristine condition. Panzer, in his *Index*, vol. v. p. 208, does not appear to have noticed the author. It is executed throughout in double columns ; the first page commencing nearly half way down the column, as if the vacancy at top were intended for the pencil of the illuminator. There are only 41 lines in this first page ; but a full page or column contains 66 lines. Towards the bottom of the second column, in the first page, we gather the nature of the work, thus :

.. Inter huius autem noue canonice sa-
pientię uolumina clementinarum hoc
nouissimum est :
. Ceteꝝ in huius expositio-
ne uoluminis plurimi studuere : quoꝝ
nomina cōtinue referemus. Eorum au-
tē scripta undecūq; nactus Ego Fran-
ciscus de Zabarellis ipsoꝝ dicta colli-
gere ordinare : declarare : &c. &c.

There are neither numerals; signatures, nor catchwords. In the whole, 345 leaves. On the recto of the last is the colophon, thus :

Finit lectura eximii doctoris domini
Francisci de Zabarellis sup clementi
SIXTVS RIESSINGER

From the Apponi collection. Recently and handsomely bound in dark calf, with gilt leaves.

1120. FRATERNITAS CLERI. *Without Name of Printer, Place, or Date.* Folio.

The authorities cited by Panzer, vol. iii. p. 542, no. 63, suppose this impression to be from the press of John Zainer at Ulm. I am not acquainted with any character of that printer which at all resembles the present. The register occupies the reverse of the first leaf. A full page has 42 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 87th and last leaf, we read the following subscription :

**Fraternitas cleri per doctorem Ulricum
edita : qui vulgo Ulmer in Alma vocatur
finit feliciter.**

This large and sound copy, full of rough leaves, was obtained at the monastery of St Peter's, at Salzburg. It is splendidly bound in green morocco, with stamped ornaments on the sides, by Hering.

1121. FRIBURG. JOAN. SUMMA. Germanicè. *Printed by Bämle. Augsbουργ.* 1472. Folio.

There are few old black letter books which exhibit a finer type than those printed by Bämle of Augsbουργ. His paper is also of a very pleasing tint. The book under consideration has been described by Panzer in his *Annalen der altern Deutschen Litt.* p. 62 The work is a translation from the Latin, as the colophon denotes. There are neither numerals, signatures, nor catchwords ; but the copy under description contains 264 counted leaves. On the reverse of the 270th and last, is a German and a Latin colophon ; of which it will be only necessary to give the former.

**Die enndet sich Sūma Johānis, die gezogen ist
aufs dem hepligen Decret bñch, vnd von latein
in teutsch gemacht, durch ein hochgelertē man
Brüder Berchtold prediger ordens. Und die
hat getruckt Johānes Bämle An freytag vor
Michaelis In der keyserlichen stat Augspurg.
Anno rc. M. cccc. vn in de. lxxij. iare.**

The Latin is below. The present may be considered a fine large copy : elegantly bound in blue morocco, by C. Lewis.

1122. GAIETANUS. IN QUAT. ARISTOT. METHEOR.
LIBROS. *Printed by Maufer, at Padua. 1476.*
Folio.

A more beautiful volume than the present does not adorn the shelves of the SPENCER LIBRARY. It was obtained, with several others, from the monastic library at Salzburg. It is the more precious, as it is probably the earliest specimen of the printer MAUFER, who learnt the rudiments of his art at Rouen, of which place he was a native and citizen. A table or register occupies the reverse of the first leaf. On the recto of the ensuing, is the title—beneath which, in the copy under description, there is an extremely interesting illuminated portrait, inclosed within the letter D. This portrait, I presume, is intended for that of the commentator, Gaietanus. Both title and portrait shall here speak for themselves :

Gaietani de Tienis Vincentini philosophi clarissimi in quattuor Aristotelis meteororum libros expositio Incipit feliciter



His cap is a purplish lilac; his habit scarlet, surmounted by ermine. The back-ground is blue. At the bottom of the same page is an illuminated armorial decoration, with the motto ' *Unica per Mea*,' and the date 1477. The two shields are supported by bears rampant. Including the first leaf, which is blank, the first signature, *a*, not designated, comprehends 10 leaves: *b* has 8 leaves. It will be better to say, as the signatures from hence are marked, that there are 32 leaves in addition, to render the volume complete: on the reverse of the 32d of which is the following colophon:

**Gaietani de thienis Vincentini philosophi
preclarissimi ī metheoroz 24. libros expōni
ex originali excerpti finis īpositus ē p me Pe
trū Mauser normanz Rothomagēl' ciuez ī
preclarissimo studio Patauino die 6^a augusti
, 1476.**

It should be noticed, that on the recto of the fly leaf of this volume, is the following coeval inscription; in a large semi-gothic hand—common to the volumes which I obtained from the same quarter:

*Doctor egregius . Leonhardus Karte hyfringensis
Physicus it obitum . fratrum memor . donat
Codicem hunc clarum . uiuat vt æthere tecum
Xpriste nos audi . sis merces in æuum . Amen .
Actum incarnate deitat? Anno . M.CCCC.XCV.*

This beautiful book is splendidly bound in blue morocco by Hering.

**1123. GENTILIS IN AVICENNAM. Printed by Da-
mianus de Conphaloneriis de Binascho, at Papia.
Without Date. Folio.**

This may be called a magnificent volume. It is executed in double columns, in a roman type, not remarkable for the individual beauty of the characters, or for the regularity of the press work. The paper is of excellent manufacture. There are two sets of signatures. The first, from A to V, is in tens, having the letters *doubled*, at D, to the end of the set. Then A to I; the number of the leaf being designated by

roman numerals—as A.I .A.II . &c. As far as H, the signatures run in tens; and on the reverse of G 10 is the first colophon. H and I have each only eight leaves: and on the reverse of I is the last colophon, thus:

Expliciūt recepte. Gentilis de fulgineo sup p-
quarti Auic. cuz laude eius q coacta creauit.

LAVS. DEO.

Explicit Scriptū Gentilis de Fulgineo sup to
tum tertium canonis Aui. Impressuz Papie
per Damianū de cōphaloneriis de binascho.

The present may be called a very fine copy: in russia binding by Hering. It was obtained from the library of the monastery of St. Peter's at Salzburg.

1124. GERMANORUM VETERUM, &c. FERVOR IN CHRIST. RELIG. *Printed by J. Olpe de Berg-* *man.* 1497. Folio.

The author was a nobleman of the name of 'Lupoldus Bebenburgensis,' and the work is supposed to have been deservedly popular in its day. The full title is—'Germanorum Veterum Principum Zelus et Fervor in christianam Religionem Deique Ministros.' On the recto of the first leaf is an 'hexastichon' of Sebastian Brant, in favour of the work. Beneath are the printer's initials and motto, and the date of 1497. On the reverse are hexameter and pentameter verses by Brant. The work of Lupoldus ends on the leaf numbered xxvi. The remaining pages (concluding on fol. xxviii.) are devoted to some additional verses of Brant—and the register. The imprint, in seven lines, is on the recto of folio xxviii, not numbered. This beautiful copy, recently bound in bright yellow calf, by Lewis, was obtained from the public library at Augsburg.

1125. GESTA ROMANORUM. (*Printed by Ter Hoernen.*) *Without Place or Date.* Folio.

This beautiful copy, of a very rare impression, was obtained from Mr. Horn; that gentleman rightly attributing it to the press of Ter Hoernen, although it be destitute of his name. It is printed in double columns, having 38 lines in a full page. On the recto of the last leaf, it ends thus:

dientis 7c. Et sic est finis.

The reverse is blank. This copy is elegantly bound in red morocco by C. Lewis.

1126. GESTA ROMANORUM. *Printed by Gerard Leeu at Gouda.* 1480. Folio.

In the same type, as well as in the same year, as the edition of the *Dialogues of Creatures Moralised*: see page 120, ante. The first page affords an unsightly proof of the manner in which a former binder has cut this copy. On the reverse of *r vj*, in eights, and beneath the same ornament as is given in the account of the previous work by Gerard Leeu, we read the following colophon:

**Presens hoc opus ex gestis romanorū qd' fertur
recollectorium. cum pluribus applicatis hystori-
is: de virtutib⁹ et vicijs mistice ad intellectū trans-
sumptis dei dono in gouda icleptum. per Gerar-
dum leeu finitum est. Anno a natiuitate domini
Millesimo quadringentesimo octuagesimo pridie
q̃ bartholomei apl'i coleretur solemnitas. . . .**

A table or index of nine leaves follows, and concludes the volume. This copy has been recently and elegantly bound in olive colour morocco by C. Lewis.

1127. *GESTA ROMANORUM. Printed at Hasselt.*
1481. Folio.

This uncommon impression, for an account of which Panzer (vol. i. p. 457, no. 2) refers chiefly to Denis and Mercier's Supplement to Marchand) has at first sight very much the aspect of an early printed book at Seville, in Spain. The type is a full, broad gothic, and the text is uniformly executed in double columns. A table of nine leaves precedes the first chapter of the work, which commences on *a i*, and which signature has, capriciously enough, seven leaves: all the remaining, as far as *r*, are in eights: *r* has only six, on the recto of the sixth of which is the colophon, thus:

Presens h^o opus ex gestis roma
norū qđ fert̃ recollectoriuz: cū plu
rib⁹ applicatis hystorijs: de ṽtuti
b⁹ ⁊ vicijs mystice ad it̃ellectū trāf
sumptis dei dono ī Hasselt finituz
Anno domini M. cccc. lxxxi.

P. B.

The initials, P. B., are placed, I presume, for those of the printer of the volume, concerning whom I cannot venture a conjecture. The present copy is not in the very best condition, although in other respects a very desirable volume. It is beautifully bound in apple-green morocco, and was obtained of Mr. Triphook.

1128. *GIOANNE DA CAPISTRANO. (LA VITA DEL.)*
Printed at Como. 1479. Quarto.

We have here a desirable copy of a rare little volume; commencing on the recto of the first leaf, thus:

Nel nome del nostro segnore iesu christo inco
menza la uita del glorioso beato Gioanne
da Capistrano.

Twenty lines are below. On the recto of the following leaf, the heads of the chapters (xii. in number) begin. The letter of Deodatus to

Theophilus, together with the reply of Theophilus, occupy nearly the eight following pages. This is succeeded by three pages and a half of poetry, beginning thus :

Thesauro e de chi prende suo dilecto
 Di poema el mantoano o uero sulmona
 Et laltro di uulgar en dante ellecto.
 &c. &c. &c.

The first chapter of the life of Giovanne da Capistrano immediately follows—on the recto of the eighth leaf from the beginning of the volume. There are neither numerals, signatures, nor catchwords. On the reverse of the 124th and last leaf, but two, is the subscription, announcing the death of G. da Capistrano ‘in 1456, in the city of Huylach.’ On the recto of the ensuing leaf is the colophon, in 16 lines—concluding thus :

. . . . laquale e stata impressa nela inclita ci-
 tade de Como : nel anno dil signore. M ccccL-
 xxviii. adi Venere xvi. de Aprile . FINIS.

LAVS DEO

The reverse is blank. The register occupies the following and last leaf; from which we learn that the gatherings run in eights. Elegantly bound in russia by Lewis.

1129. GOARIS STI. LEGENDA, &c. (*Printed by Schoiſſher.*) 1489. Quarto.

On the recto of the first leaf is the following title, in large lower-case gothic—similar to that of the Psalter—‘legenda et miracula sancti Goaris.’ The reverse is blank. The other prefixes are, throughout, in the large lower-case gothic, which is seen in the Letters of Indulgence,* and in the Bull of 1462. On the recto of the following leaf, sign. *a ij*, we read a prefix thus : ‘In xp̄i noīe prologus mandalberti diaconi in vitā et actus atq; miracula beati Goaris. editus ad illustrē virum Marquardū abbatē monasterij Prumie.’ The life begins on the recto of the following leaf, and concludes on the recto of *d j*, in eights. The colophon on the same page is as follows :

Impensis Johānis gisen de Rastaden artiū liberaliū

* *Bibl. Spencer.* vol. i. p. xlviii.

**magistri Legenda diui Goaris confessoris eximij est
Impressa Mogūcie Anno dñi. M.cccc.lxx. . . .**

Some addenda occupy the six following pages: *d* having only four leaves. There can be no doubt of this small and very scarce quarto volume having been printed by Schoiffher, although his name is not subjoined. It is executed in the smallest gothic type of his office. The date of this copy is defective; inasmuch as its previous owner (. at Manheim) has deliberately erased the latter numerals, to make it appear as if it had been printed in 1470: but Braun and Laire each describe it as of the date first above given. Wurdwein was ignorant of its existence. Panzer has committed several errors in his description of it, from which it should appear that he had never seen it. *Annal. Typog.* vol. ii. p. 131, no. 61. Bound in blue morocco.

**1130. GREGORII DIALOGI. VISIO TONDALI. ARS
MORIENDI. TRACT. QUAT. NOVISS. Teutonicè.
1473. Folio.**

There can be no doubt, I think, of this volume having issued from the press of Bämmler; although the type is a little thinner than what we observe in the *Summa I. Friburg. &c.* A large wood-cut of St. Gregory and Petrus Dyaconus is on the reverse of the first leaf. The whole volume is printed in long lines, and contains 193 leaves—without numerals, signatures, or catchwords. On the recto of the 193d and last leaf is the colophon, thus:

Expliciunt excerpta de tractatt. quatuor.
nouissimorum. Anno. M. cccc. lxxiij. jar.

This is rather an indifferent (wormed) copy; in russia binding.

**1131. GREGORII STI. DIALOGUS. Germanicè.
1473. Folio.**

A table occupies the first three pages. On the reverse of folio 2, the text begins. In the whole, 136 leaves—without numerals, signatures, or catchwords. On the reverse of the 136th and last leaf is the colophon, thus:

**Dye hatt ain end das pûch genant dyalogus.
sancti Gregorij pape. Und das ward gedruckt
da mā zalt nach cristli gepurd. M. cccc. lxxij. iar.**

The type has a strong resemblance to that of Bämle at Augsburg. The paper is of a delicate colour and composition. This copy is elegantly bound in stamped calf by Hering.

**1132. GUIDO DE MONTE ROCHERII. MANIPULUS
CURATORUM. *Printed by Beyam and Glim.
Without Date. Folio.***

In all probability the EDITIO PRINCEPS of the work. See *Bibliogr. Decameron*, vol. ii. p. 6, where some notice is taken of supposed earlier editions as well as of the present impression. The edition under consideration is printed in long lines, in an inelegant roman type, having however the letter *d* always in a gothic form: it has 34 lines in a full page, presenting us with the following colophon on the reverse of the 136th and last leaf:

Hoc beyamus opus pressit Christoforus altum.
Immensis titulis estat origo sua.
Cui Glim cōsocius clara fuit arte Iohannes
Germanam gentem: non negat esse suam

This is a volume of very rare occurrence, and is probably the only copy in England. It is unluckily not in extremely good condition. Bound in calf by Lewis.

**1133. GUARINI REGULÆ GRAMMATICALES. *Printed
by Antonellus, at Venice. 1478. Quarto.***

This book is a curiosity on more than one account. It is very rare, and very elegantly printed by one—who, in the opinion of Seemiller (*fasc. iii. p. 9*) ‘might have supplied only money sufficient to defray the expenses of the work;’ but, adds the same authority, ‘Antonellus, though a goldsmith, was a skilful printer.’ This is the only production of his press in this library. It begins on what should be designated *a ii*, with a prefix in two lines and a half of capital roman letters. The

lower roman type is handsome, round, and delicate. A full page has 25 lines. The signatures, *a* to *e*, inclusively, run in eights; but the first and third leaves only are marked by the letters of the respective signatures. On the recto of *e viij* is the colophon, thus :

OPVS GVARINI VERONENSIS VI
RI PERITISSIMI VENETIIS FELICI
TER IMPRESSVM PER MAGIS-
TRVM ANTONELLVM A MONE
TA AVRIFICEM :
M. CCCC. LXXVIII . XXVII . IVNII.

A full page of aphorisms is on the reverse. This is a sound copy, but terribly defaced by ancient drawings with a pen.

1134. HÆDUS, DE AMORIS GENERIBUS. *Printed by Gerard de Flandria, at Treviso, in 1492. Quarto.*

This is a very beautiful copy of a work of no very uncommon occurrence. The first five leaves are occupied by a table. Then follows ‘ Quintii Æmyliani Cimbriaci Poetæ Epos Hendecasyllabicon in Petri Hædi Anterotica ad Cupidinem.’ These verses remind us, in fact, of Thomson’s description (in his *Spring*) of an unfortunate passion upon the mind and body of a too susceptible youth :*

On the following numbered page, or rather leaf, we read the general title to the work :

Petri Haedi Sacerdotis Por-
tusnaensis : ad Alexandrum
ex Fratre Nepotem : In
Anteroticorvm Li-
brvm Primvm Proemivm ::

* Nec tactis edit ossibus medullas.
Hinc pallent iuuenum ora decolorum.
Hinc nec pocula nec cibos amascunt :
Nec somnos , agit hoc dolor subinde
Intentans animo faces amantum :
 &c. &c. &c.

There are . xcvii . numbered leaves. The work concludes with SOLI DEO HONOR ET GLORIA, with a 'Carmen Epigraphicon' by the same poet, as before. It begins thus:

Tres sumus hic lector prisca grauitate libelli :
 Quos Hædus dominus sustulit aoniis.
 Scriptos in Venerē : mellesq; cupidinis arcus :
 Quod si non credis : hoc lege epigraphion.
 &c. &c. &c.

The reverse of this leaf contains the colophon, thus :

ACCVRATISSIME IMPRESSVM
 TARVISII PER GERARDVM
 DE FLANDRIA . ANNO SALV-
 TIS . M. CCCC . XCII . DIE . XIII . OC-
 TOBRIS . SVB MAGNifico
 PRAETORE AGVSTINO
 FOSCARINI .
 :: FINIS ::

It only remains to add, that this beautiful copy is bound in dark blue morocco, and was obtained from Mr. Chardin at Paris.

1135. HESSE, I. DE. ITINERARIUS A HIERUSALEM,
 &c. *Printed by Pafraet. Deventer. 1499.*
 Quarto.

'The journey of I. de Hesse, Priest, from Jerusalem, describing the disposition of the inhabitants of continents, islands, and oceans: also clearly relating certain marvels and dangers happening in diverse parts of the world'—occupies but the first five leaves of the text. This is followed by diverse opuscula—with a 'Tractatus pulcherrimus de situ et dispositione regionum et Insularum totius indie. Necnon de rerum mirabilium ac gentium diuersitate.' The whole upon signature *a viij*, *b* four, *c* eight. On the recto of *c viij*, is the colophon :

Expliciunt duo tractatuli de mira-
 bilibus rerum totius Indie ac princi-

pe eorū presbytero Joanne. Impressi
 Dauētrie per me Richardum pafraet
 Anno dñi. M. cccc. xcix.

This type is very much smaller, and wholly different, from what usually appears as the character of Paffroet. The larger letter resembles that in the edition of 'Conjugationes,' &c. The present sound and desirable copy, in blue morocco binding, was obtained at the sale of the Duke of Marlborough's library for 3*l.* 15*s.*

1136. HIERONIMI EPISTOLÆ. *Printed by Sweyn-
 heym and Pannartz. Rome. 1470. Folio.
 2 Vols.*

This is the second edition of the Epistles, &c. of St. Jerom, by the same printers. Audiffredi has also clearly and abundantly proved, in opposition to the opinions of Father Simon and Cardinal Qurini, that it is by no means a mere reprint of the preceding, but that it exhibits an amended text. The first volume concludes on the reverse of the last leaf, having the colophon in three lines—beneath which we read, in the centre,

Vrbe & Ecclesia florente

The second volume concludes on the recto of the last leaf, having the colophon in three lines and a half, the latter part of which is as follows :

Anno
 dominici natalis M . CCCC . LXX . 5 . d . n . domini
 Pauli . II . Veneti Pontificis Maximi Anno . vi . Vrbe et
 Ecclesia florente .

Audiffredi says (*Edit. Rom.* p. 52, 6) that the edition of 1468, contains 329 leaves in the last volume, and the present 335. The copy under description may be considered sound and desirable; but it has been formerly much crompt, and is not free from holes and marginal annotation. It was a duplicate from the public library at Munich, and obtained at a price sufficiently extravagant. It is magnificently bound in russia by Hering.

1137. HIERONIMI, STI., QUÆDAM DE VITA. *Printed by Ulric Zel. Without Date. Quarto.*

I consider this to be rather an intrinsically curious volume; as presenting us, in all probability, with the *earliest printed text of the Biography of St. Jerom*. The first tract, of nine leaves, is by St. Austin—in an epistle to Cyril, the second Bishop of Jerusalem. Both the prefix and the colophon are in four lines. Among the austerities noticed, as practised by the deceased saint, we are told, (fol. 2, rect.) that ‘thrice a day St. Jerom performed the office of flagellation upon himself with severe stripes, so that rivulets of blood (as it were) streamed from his body.’ This first tract is succeeded by an epistle from the forementioned correspondent of St. Austin, in 41 leaves, with a portion of the following leaf. This epistle is a necessary appendix to the preceding, inasmuch as it is devoted to an account of the *Miracles wrought by St. Jerom*—after his decease. It is immediately followed by a tract of St. Austin, devoted to the praises of the defunct—and beginning with St. Jerom’s epistle ‘Ad Susānam lapsam.’ This epistle occupies eight leaves. It is followed by St. Jerom’s ‘Epistle to Elyodorus,’ which is comprised within six leaves only:

Explicit Epistola sancti Iheroimi. Ad Elyodoꝝ

These tracts are doubtless printed by Ulric Zel. They are without numerals, signatures, and catchwords. A full page has 27 lines. The present copy is almost in its pristine state, as to condition; and what renders it the more valuable is, that it belonged to a copy of the same printer’s ‘*Speculum Vitæ Humanæ*,’ and a few minor tracts, in the *original binding* of the times. But a greater curiosity may yet be noticed. This volume, in its original binding, belonged to one W. LANGTON, who has not only written his name at the beginning, and end, fly leaves, but also chose to have his *rebus* stamped upon the exterior of the covers, as represented in the following page.



In other words, *lang-ton*—similar to the pun upon the name of Cardinal Morton, and Grafton the printer.* In characteristic calf binding by C. Lewis : preserving the ancient rebus.

1138. **HIERONIMI. ORDO VIVENDI DEO.** *Printed by Ulric Zel. Without Date. Quarto.*

This tract was contained within the binding just before mentioned. The prefix may be worth copying at length :

**Incipit plog⁹ in ordinem vivēdi deo. eximij
doctoris Ihieronimi ad Eustochiū sacram
deo virginem quam Bethlee cū plurib⁹ deo
dicatis virgībus in monasterio sub istius
ordinis obseruationibus conclusit ;**

A full page has 27 lines. There are neither numerals, signatures, nor catchwords. The page is somewhat wider than that of the preceding work, and the effect less pleasing, from the comparative unskilfulness of the printing. The opening of this tract is at once poetical and solemn ; and the whole is highly curious, as affording a picture

* See post; *MISSALE. Typog. Antiquities*, vol. iii.

of the internal regulation of a well conducted monastery. St. Jerom allows *baths*—but not too sumptuous: ‘Balnearum mollicie care dei sponse non superbiant. Horū vsus castis corporib⁹ non cōpetit.’ fol. 29, rev. In the whole, 30 leaves. The subscription, on the reverse of the last leaf, is little more than a repetition of the above title. The condition of this copy is quite perfect. In blue morocco binding by C. Lewis.

1139. **HIERONIMUS (STUS.) VITÆ PATRUM.** *Printed by John Zainer, at Ulm. Without Date. Folio.*

This is an extremely desirable copy of an elegantly printed book; in a type, of which I do not at this moment recollect any other specimen from the press of John Zainer. The text is set up with great attention to amplitude of margin. A table of 10 leaves, in double columns, precedes the text; which latter begins on the recto of *folio* (1) so marked. The leaves are regularly numbered in the centre of the page, at top. On the recto of folio CCCLxxvii. is the colophon, thus:

**Liber Vitaspatrū sancti Hieronimi cardinalis
psbiteri s'm alphabeti ordeinē* bene registratus
impresus per Johannē Zainer in opido Ulm
finiunt feliciter.**

The reverse is blank. What is very singular, this copy contains, between folios lxiiii—lxxiii, the intervening leaves, not numbered, with the exception of fol. lxvi—vii—lxx and lxxi: these leaves also have the margins *uncut*; and yet they are not so large as the remainder, which are cut, and which gives this copy the appearance of *large paper*. From the Apponi collection. It is now elegantly bound in dark calf binding, gilt leaves, by C. Lewis.

1140. **HISTORIA DE CALŪNIA NOVERCALI.** *Printed by Gerārd Leeu, at Antwerp. 1496. Quarto.*

This is an elegant book, and a very curious performance. A king gives up his son to be instructed by seven wise men. He afterwards marries again, and the queen tries to seduce the young man. The second marriage is represented by a cut, on the recto of *a iiiij*. On the

* Sic.

reverse of *a v*, is a cut representing the son going out with the seven wise men, who are pointing to the stars. On the reverse of *a vj* is the following cut, with the inscription thus: '*De exceptione regij filij patre obuiam illi profecto cum multo cetu.*'



The arts of seduction used by the queen, with an illustrative wood-cut, occupy the three or four following pages. The son resists the solicitations of his mother-in-law; whereupon the latter screams aloud, which brings forth the king to aid his supposed injured wife. The wood-cut on *b iij*, recto, represents the monarch coming to the assist-

ance of his queen, with a large drawn sword in his hand : and over the bed, in the back ground, which was to be the scene of her illicit love, is inscribed 'Ave Regina Celorum.' In the distance the son is seen secured, about to be conducted to prison. It is best understood by the following fac-simile.



The remainder of the work is occupied by the entreaties of the queen to put this son to death, and the defence of the son by the several wise men. Each subject is represented by a wood-cut. At last the son is brought forward to face his wicked accuser : see the cut on the reverse

of *h iij*; and the story concludes by the exaltation of the son, and the punishment of the queen. The preface occupies the recto of the first leaf. A cut of the death of the first queen is seen on the reverse, with this title: 'Historia Calumnie nouercalis que septem sapientū inscribitur. quod ab ijs sit refutatā incipit. The signatures, to *i*, run in sixes: *i* has eight. On the reverse of *i vij*, is the following memorandum and imprint: 'Exegi mi gerarde* hanc narrationē seruata serie veteris scripture vt nihil obmissum sit nihil magnopere mutatum nisi in verbis: res ædem sunt textum credo paulo connexiorem quam erat ille vetus. an melior sit tu iudicabis.'

Explicit historia calumnie nouercalis :† impressa antwerpie per me Gerardū leeu Anno domini M. CCCC. xc. vi. die mensis nouembris

The following and last leaf is blank. Although this copy has been slightly wormed, it is nevertheless in very clean and desirable condition. It was obtained from Professor May at Augsbourg, and has been recently bound in orange colour morocco by C. Lewis.

1141. HOMERI ILIAS. Latinè. Printed by Henry of Cologne and Statius Gallicus. Brescia. 1474. Folio.

The productions of the press of the above printers are of extreme rarity, and very unlike, in typographical character, what we observe in the early Brescia books. The translation in question, by Laurentius a Valla, is in prose; perhaps not of the most spirited description. It is preceded by a prefatory address, beginning on the reverse of the first leaf, which concludes on the reverse of the second leaf. Then commences the text thus:

HOMERI POETARVM SVPREMI ILIAS PER LAVRENTIVM VALLENS. IN LATINVM SERMONEM TRADVCTA FOELICITER INCIPIT.

CRIPTVRVS Ego q̃tā exercitibus Gra-

* Gerard Leeu: as I conceive. It is the address of the editor to Gerard Leeu the printer; for whom the work appears to have been expressly compiled. It was doubtless very popular; as indeed were most of this printer's.

† Sic.

iis cladem excitauerit Achillis furens indi-
gnatio: ita ut passim aues fereqꝰ. cadaueribꝰ
heroū ac principum pascereñt: te Calliopa:
&c. &c. &c.

There are neither signatures, numerals, nor catchwords. A full page contains 36 lines. This copy possesses 160 (counted) leaves. On the reverse of the 160th and last, is the following colophon:

ET SIC EST FINIS . LAVS DEO .

En Graiis tantū quondā celebratus Homerus:

Nunc quoq; & Ausonio grāmate notus erit.

Primus honor Vallę (nanq; is traduxit) at alter

Bernardus posthæc Iustinianus erit.

Nanq; hic occiduas Orator missus ad oras.

E Gallis Latias rettulit ipse domos.

Quanq; prius puluis: quā blatta ac tineā pressit:

Ilias in lucē cultior ecce redit.

Brixie . VIII. KL. decēbř . M. CCCC. LXXIIII. Hēricus
Coloniensis. & Statius Gallicus fœliciter impressere.

The present is a beautiful copy, in blue morocco binding.

1142. HORÆ BEATISSIMÆ VIRGINIS, &c. *Printed
by Regnault, in 1536. Quarto.*

It is quite impossible to behold a more genuine and beautifully conditioned copy of this superbly printed book, UPON VELLUM, than is the one under consideration. It is also replete with wood-cuts. The binding, in dark blue morocco by Lewis, is worthy of the splendor of the book.

1143. *HORÆ INTEMERATÆ VIRGINIS, &c. Printed by Hardwin, in 1505. Octavo.*

In old fish-skin covered boards, with clasps. A perfectly genuine copy, and enriched with the most delicately printed borders round every page. The cuts are illuminated, but not in a gaudy and tasteless style of art. A desirable volume in every respect.

1144. *HORTUS SANITATIS. Printed by J. Meydenbach. Mentz. 1491. Folio.*

The title of the work ('*Hortus sanitatis*') occupies the recto of the first leaf. On the reverse is a large wood-cut, not deserving of particular description. The work is printed in a handsome gothic type, in two columns, throughout; with an abundance of wood-cuts, descriptive of plants, animals, &c. The work treats of *Herbs* (which forms the greater portion) *Animals*, *Birds*, *Fishes*, *Stones*, and *Urines*; and to each division a large wood-cut is prefixed: some of these are more interesting than others. There are four sets of signatures, running capriciously in eights and sixes. The fourth set begins on A j, recto, with the table, which has A 8, B 6, C 6, then D vj (which looks very much like B). On the reverse of E v, is the colophon, of some length—the most material part of which is here extracted, beginning at the ninth line of the second column:

Quem quidem

librum omni diligētia collectum ⁊ elabo-
 ratum. intelligibili caractere propriis im-
 pensis Jacobus meydenbach ciuis Mo-
 guntinus luculētissime impressit sūmāq;
 adhibuit diligentiam, &c.
 Impressum est autem hoc ipm in inclita
 ciuitate Moguntina. que ab antiquis au-
 rea Moguntia dicta, ac a magis id est sa-
 pientibus vt fertur primitus fundata. in
 qua nobilissima ciuitate ⁊ ars ac scientia

hec subtilissima caracterisandi seu impri
mendi fuit primū inuenta

Animo salutis Millesimo Quadringente
simo. Nonagesimo primo. Die vero Jo
uis vicesima tertia mensis Junij.

The present is a most desirable copy, in dark blue morocco binding.

1145. [H]ORTUS SANITATIS. *Ling. Sax. Infer.*
Printed by S. Arndes. Lubeck. 1492. Folio.

The title, on the recto of the first leaf (*a i*) is thus :

Hür heuet an de lustighe vnde
nochlighe Bande der suntheit

The first set of signatures extends to 3, 7, and 9, in sixes : then *aa* to *zz* in sixes : next, *AA*, *BB*, in sixes : *C* in four—on the reverse of the fourth of which is the colophon in six lines and a half—a portion of which runs thus :—‘ *vnde ghedruckt is dorch dat beueel Steffani Arndes in waner d’ Keiserliken, stat Lubeck Na der borth vnser heren. Mccccxcij.*’ &c. A table of *a* and *b* in sixes, and *c* in four, concludes the volume. This impression is executed in a fine bold gothic letter, and is full of wood-cuts like those in the Mentz Herbals by Schoiffer. The present is rather an injured and short copy : in neat calf binding, with gilt leaves.

1146. INNOCENT VIII. Bull respecting the Mar-
riage of Henry VII. and Elizabeth of York.
(*Printed by Machlinia.*) *Without Date. Broad-*
side.

The present is probably among the greatest curiosities in the Library under description; and is so scarce, as not only to have escaped the researches of all previous bibliographers, but to have been omitted in the *Fœdera* of RYMER. That it is a production of *Machlinia’s* press, is quite evident on a comparison with the types in the *Speculum Christiana* : see *Bibl. Spencer.* vol. iv. p. 387. I cannot do better than let

this singular document speak for itself, by submitting a complete transcript of it. Unluckily some parts have been injured, as the dotted hiatuses indicate :

‘ Our holy fadre the Pope Innocent the. viij. To the perpetuall memory of this to be hade, by his propre mocion without procurement of our soverayn lord the Kyng or other person for conseruacyon of the uniuersal peas and eschewyng of Sklaundres gendre the contrary of the same. Vnderstanding of the longe & greuous ons & debates that hath ben in this realme of Englonde betwene the house of the Duchre one party, and the house of the Duchre of Yorke on that other party. Willing alle folowyng to be put apart By the Counsell & consent of his College of Cardynalls & app & stablishyth the matrimonye & comunion made betwene our souayn lord King Henre the seuenth of Lancastre of that one party And the noble Princesse Elizabeth of the house of Yorke with alle their Issue lafully borne betwene the same.

‘ And in lyke wise his holiness cōfermeth stablisshith & approueth the right and title to the of the sayde our souerayn lorde Henry the seuenth and the heires of his body lafully per-teynīg as wel by reason of his nyghest & undoubted title of succession as by and by eleccyon of the lords spyrituales and temporales and other nobles of his realme naunce & auctorite of Parlyament made by the. iij. states of this lande.

‘ Also our saide holy fadre the Pope of hys propur mocyon by hyegh and holy commaundiment chai requireth eūy inhabitant in this lande & euery subgiect in the same of what degree, state or condition tha that non of them by occasion of any successyon, or by any other coloure or cause within this realme by selfe, or other mediate persones attempte, in worde, or dede ayenst the sayd oure souerayn lorde or the heires of his body lawfully begoten contrary to the peas of him & his Realme, vppon the payne of his grete curse and anatheme, the whiche thay & euery of thaim that so attempteth, fallyth in forth right by that selfe dede doyne . . the whiche curse & Anatheme noo man hath power to assoyle thaym : but our holy Fadre him selfe or his speciall depute to the same.

‘ Forthermore he approueth confermeth & declareth, That yf hit please God that the sayde Elizabeth whiche God forbode shulde decesse withoute issue bytwene oure souerayn lorde & hir of thair bodyes borne, than suche Issue as bytwene hym and hir whome after

that God shall ioyn him to, shal be hade & born right heritours to the same croune & realme of Englande, Commaundyng that noo man attempte the 9tarie the payne of his grete curse, whiche thay and euery of thaym soo doyng fallyth in, in the selfe dede doyn may not be assoyled but by hym or his speciall depute to the same.

‘ Ouer this the same oure holy Fadre yeueth his blyssing to alle princes nobles and other this Realme or outwarde that fauoureth aydeth & assisteth the sayd our souerayn lorde and his heires or thaire rebelles, yeuing thayme that dye in his and thair querrall full and plenarye Pardon on of all thaire synnes.

‘ Fynally he commaundeth alle metropolitanes and Bisshopes upon the payne of inte the Chirche Abbates Prioures Archydecones Paresch priestes Priores & Wardeyns of th men of the Chirche Exempte and not Exempte upon the payn of his grete curse whiche thay it not to denūce & declare or cause to be denūced and declared alle suche contrary doers and whiche time as thay to the same in the name of the sayd o souāyn Lorde shal be requyred with same curse yf the case shall so require So that if they for drede shall not mo . . publiss . . . thene lefull to curse their resistentis to the same and to oppresse theim by power temporall alle for their assistance to the same in the sayde our holy faders name.’

This precious relic of our early typography was supplied his Lordship by the active researches of Mr. Robert Triphook, at the moderate charge of 6*l.* 6*s.* It is preserved among the *Miscellanea Antiqua Typographica*.

1149. (INSTRUZIONE CRISTIANA.) *Printed by Antonio de Viotti, at Parma. 1477. Octavo.*

The above is an assumed title; the copy before us being destitute of any. Indeed it never had one—for the present is merely a manual of devotion, in eight leaves, commencing with the letters of the alphabet, followed by the Lord's prayer, salutation to the Virgin and Saints, &c. All the salutations and prayers are in Italian verse; to each of which is prefixed an ornamented capital initial, of a figure, usually with a dark spotted ground. The sixth and seventh leaves are filled by Latin orisons, in prose. There is a plentiful sprinkling of red ink through the pages. The first page is surrounded by a border: this border, as well as the style of art observable in the decorations, is precisely of the character of the *Florentine* school, such as we see in the productions of

Miscomini and the Giunti. On the reverse of the eighth and last leaf is the imprint, thus: the first three lines being in red.

Stampato in Parma per maestro
Antonio de Viotti, Ad instantia
de Francesco detto Legietti
MCCCCLXXVII

If this date be *genuine*, the present is an early and rather precious specimen of the typographical art at Parma. But I suspect that the date is a posterior piece of printing. The letters, in the first place, do not exactly correspond with those in the body of the work; and in the second place, they are executed as if they had been done with the hand. This desirable little book (though much cropt) has been recently rebound by C. Lewis in his usually appropriate manner, in blue morocco.

1148. JACOBI MAGNI SOPHOLOGIUM. (*Printed
by Gering, &c.*) *Without Date.* Folio.

EDITIO PRINCEPS. A table of three leaves precedes the text. On the recto of the fourth is a prefix of the author, which tells us that the work contains ‘Antiquorum Philosophorum atque Doctorum dicta memoratu digna.’ On the reverse of the 217th leaf is the following subscription:

Epigramma ad hujus operis conspectorem;
Istuc clarorum contendunt dogmata patrum;
Doctos atq; bonos, ut faciunt homines.
At quom non leuiter posset percurrere quisquam,
Auctores cunctos; multa neglecta manent.
Omnia doctoꝝ quo ergo documenta legantur;
Hunc Iacobus magni, condidit ecce librum.
Tu quoque si bonus esse uelis, sapiensq; uideri;
Quod manibus tractas, disce Sophologium.
Quicquid enim ueterum tetigit præceptio digna,
Mille uoluminibus; clauditur hoc opere;
Vale.

This is one of the impressions executed near the Sorbonne University, which distinguish the earlier productions of Gering, Crantz, and Friburger. It is printed in their first large roman type (see *Bibl. Spencer.* vol. ii. p. 221), in long lines, without numerals, signatures, or catchwords. The names of the printers are not found in the work, but it is unquestionless the production of their office. The paper is of that strong admirable texture which also distinguishes the same productions; and the present is as fine a copy as possible of this very rare impression. Bound in russia by Hering.

1149. JACOBI MAGNI SOPHOLOGIUM. *Printed by Gering, Crantz, and Friburger. 1475. Folio.*

We have here a specimen of the larger gothic type of the above printers (like that of their Bible—see *Bibl. Spencer.* vol. i. p. 29) with a margin of entirely original dimensions. A table occupies the first three leaves. The text follows on the fourth. There are neither signatures, numerals, nor catchwords. On the recto of the 213th leaf from the beginning of the volume, is the concluding subscription. On the reverse, beneath ten lines of hexameter and pentameter verses, is the ensuing colophon :

Anno domini Mille. cccc. lxxv. die prima mensis Junij. Impressum fuit istud Sophologium Parisius per Martinum crantz. Adalricū gering. Et Michaëlem friburger.

With the exception of some worm-holes at the beginning of the volume, this may be called a most desirable copy of the work. It was obtained of M. Chardin at Paris. Beautifully and appropriately bound in mottled calf, with gilt upon the marbled edges of the leaves.

1150. JACOBI MAGNI SOPHOLOGIUM. *Printed at Lyons by N. P. de Benszheym and M. Reinart. Without Date. Folio.*

This is an elegantly printed volume, in double columns, in a close, neat, gothic letter. The names of the printers are of uncommon occurrence. The text is a mere reprint of the preceding editions. There are neither numerals, signatures, nor catchwords. A full page contains 46 lines. In the whole, 119 leaves. On the reverse of the 118th we read :

**Jacobi magni sophologiū
finit feliciter.**

On the recto of the following and last leaf, is the colophon precisely similar to that at page 156, ante, followed by the imprint, thus: and in a large, clear, and handsome gothic type.

**Impressum lugduū per Nicolau Philippi de
benzheym et Marcū Reinhart de Argentina.**

The present very desirable copy (obtained from the Apponi collection) is elegantly bound in yellow calf, gilt leaves.

1151. JACOBI CARTHUSIENSIS, QUOTLIBETUM STATUUM HUMANORUM. Printed by J. Hug, at Goeppingen. Without Date. Folio.

A beautiful specimen, almost without a blemish, of the productions of a printer of very rare occurrence. The type is precisely similar, in general character or appearance, to that of FYNER of ESSLINGEN. Indeed Goeppingen is the post town succeeding it, from Stuttgart. The material difference, among the capital letters, is the E. The generality of the rest is perfectly similar. The lower-case might also be easily mistaken for that of Fyner. A table occupies the reverse of the first leaf. There are neither numerals, signatures, nor catchwords. A full page contains 40 lines. On the reverse of the 69th and last leaf, at bottom, in a large lower-case character, we read the following colophon:

Per discretū virū Iohanem hug de gōppingen.

This most desirable copy is elegantly bound in russia by Hering. It was obtained from St. Peter's monastery, at Salzburg.

1152. JOANNIS CALDERINIS ET GASP. CALDER. EJUS FILII. CONSILIA. Printed by Adam Rot. Rome. 1472. Folio.

We have here a remarkably fine specimen from one of the rarest presses in Italy. This is the only volume which his Lordship has ever possessed from the press of ADAM ROT: of which there are also fewer

specimens (and those confined to public libraries) abroad, than almost of any other typographical artist. The type is decidedly of the characters of Laver and Schurener de Bopardia, but more particularly the latter.* Unluckily the volume treats exclusively of canon law, and is therefore, at the present day, of very little general interest. A table of rubrics, in 21 leaves, and a blank leaf, precede the commencement of the work, which has the following prefix :

Consilia domini Io. Cal. Et. do. Gas. eius
filii. redacta sub congruis rubricis et de
curtata. assumptis rationibus substanti
ficis per dominum Dominicum de sancto
Geminiano. Incipiunt feliciter.

The work is printed throughout in double columns, without numerals, signatures, or catchwords—upon paper of a fine quality, and with great attention to marginal amplitude. On the reverse of the 183d leaf, including the 22 preceding leaves, is the colophon thus :

Finis Cōsilioꝝ eximioꝝ utriusq;
iuris doctoꝝ. Domini Iohan. d
Calder. Et do. Gas. de Calder.
Rome impressoꝝ Per magistrū
Adaꝝ rot Clerici Metten. dioē.
Anno salutis . M. CCCC. L X
XII. xxiiii. Mensis Decēbris.
Sub Sixto. iiii. Pontifice maxi.

A blank leaf follows. This remarkably large and fine copy was obtained of Mr. Sams, the bookseller at Darlington. Bound with it, is a '*Tractatus de Successionibus ab Intestato per NICOLAUM DE VBALDIS DE PERUSIO*,' printed in double columns, in a close small roman letter, at Rome, in 1477, without name of printer; containing 32 leaves. Also two tracts, upon civil and canon law, by LUDOVICUS DE ROMA; alias, LUDOVICUS PONTANUS: in a small, thin roman type, in double columns, without numerals, signatures, catchwords, name of printer, or date: a full page containing 62 lines. The colophon to each tract is upon the recto of the last leaf, in four lines: the first tract containing 21

* The i's are very meagre, and have no dots.

leaves, and the second 23 leaves. Doubtless these tracts were also printed at Rome. They are all in equally fine condition ; handsomely bound in russia by Lewis.

1153. JOSEPHUS. Latinè. *Printed by Maufer, at Verona.* 1480. Folio.

The author of the version appears to be Ludovicus Cendrata ; whose prefatory epistle to Antonius Donatus occupies the first two leaves. It is dated Verona, 1480. Some Latin verses are however on the reverse of the second leaf. On the third leaf, *a i*, the Latin version begins, and extends to signature *y vj*, in eights : where the *Jewish war* ends. On the recto of the following leaf, sign. A, the *Jewish Antiquities* begin. This extends to D in eights—but D has only five printed leaves. On the reverse of D v is the following colophon :

Impressum ī inclyta ciuitate Veronæ
per Magistrum Petruꝝ Maufer Gal-
licum. Anno salutis. M. cccc. lxxx.
octauo Kalendis Ianuarii. Pontifice
maximo Sixto quarto. & illustrissi-
mo Venetorū duce Ioāne Mocenigo.

This copy was procured chiefly for the extraordinary beauty of the condition of it. In russia binding by C. Lewis.

1154. JUSTINUS. *Printed by Valdarfer. Milan.* 1476. Folio.

This is an elegantly printed, and rather uncommon impression. It should seem to be a reprint of that of Jenson. The first page, containing 27 lines, exclusively of three lines of a title in capital letters, begins thus :

VM MVLT I EX ROMANIS
etiam consularis dignitatis uiri res romanas
græco peregrinoq; sermone in historiam cōtu
&c. &c. &c.

A full page contains 34 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 108th and last leaf, is the colophon :

Impressum Mil'i per X̄pofor̄ Valdarfer Ratisponensē
anno domini . M. CCCC. LXXVI. Kl'. Iunii.

The register is below. Upon the whole, a sound and desirable copy (from the Apponi collection) recently bound in red morocco by C. Lewis.

1155. JUSTINUS. Italicè. *Printed by J. de Colonia and J. Gheretzen. Venice. 1477. Folio.*

I apprehend this to be the FIRST IMPRESSION of the ITALIAN VERSION of Justin. It is inferior in condition to the preceding, but was not obtained (at the sale of the Apponi collection) under double the price of it. At the sale of the Pinelli library, a copy of this edition, in fine preservation, was purchased for 10*l.* 6*s.* The text commences with the introductory part, as before given, at top of the recto of sign. *a z* ; *a i* appearing to be blank. The history, on the same page, commences thus :

n El primo libro si contiene queste cose limperio
degli Assyrii da Nino Re insino a Sardanapalo :
il quale fu tramutato p Arthabato in media in fino
ad astrage il qual fu ultimo re Et questo fu
&c. &c. &c.

The leaves are not numbered ; but the signatures, as far as *p*, run in eights : *p* has 10 leaves. On the recto of *p ix*, is the colophon thus :

Finisse il libro di Iustino abreuatore di Trogo pōpeio
posto diligētamēte in materna lingua. Et impresso in
lalmo citade de uenesia ale spese di Iohāne de colonia :
& Iohāne gheretzē cōpagno ne gli anni dil signiore.
M. CCCC. LXXVII. ali giorni. x. septembr. Andrea
uendermino felicissimo duce imperante

The address of Hieronymo Squarzafico (who appears to be the trans-
VOL. II. Y

lator) to Nicolo di Campobasso, concludes the impression on the reverse of the following and last leaf. This copy is rather small, and has been injured towards the latter end; but it is, upon the whole, a desirable acquisition. Bound in russia, gilt leaves, by Hering.

1156. JUVENALIS. Italicè. *Printed by M. Manzolino at Treviso.* 1480. Folio.

The name of the translator is Summaripa, of Verona. I suspect that the first leaf, probably possessing a title, may be wanting: as the address of the translator to the Doge Mocenigo commences on the recto of signature *a ii*. This is followed by a sort of metrical abridgement of the whole work of the Latin poet. On the recto of the following leaf begins the poetical version of the original, thus:

Ero sempre auditor tanto agitato?
 Ne mai riponero sentir cantare
 Al rauco codro: el suo Theseide lato?
 Senza mia pena udiro recitare
 Le Comedie togate: & ellegie?
 E il gran Thelepho el di poi consumare?
 &c. &c. &c.

The signatures run somewhat capriciously: *a* has ten, *b* and *c* each six, *d* eight, *e* to *o* in sixes: *o* only four leaves. On the recto of *o ii* is an inscription, testifying the finishing of the Italian version in the year 1475. This is followed by the Doge's acknowledgement of the same, in Latin, of the same date. On the reverse is an Italian epigram upon transmitting the printed work to certain illustrious men. On the recto of the ensuing leaf is an epigram by Jerom Bononius of Treviso, in the Latin language, of the date of 1480—followed by another epigram, of the same date, by Manzolinus the printer. This epigram is in the Italian language, beginning thus:

OPRA de Iuuenal Iunio daquino:
 Che zaschun huom riprende flagicioso
 Da Zorzi Summarippa generoso
 Tradutta in rimma el bel uulgar latino:
 I mpressa sei per Michel manzolino

Parmense : insieme con il uirtuoso
 Ioannes hoglanth : suo corettor famoso :
 &c. &c. &c.

This is followed by 16 more lines : having, at bottom, the following subscription :

DEO ET MARCO HO
 NOS ET GLORIA

On the recto of the ensuing and last leaf is a set of complimentary verses by Bononius of Treviso, to Summaripa the translator : 14 lines : with the word VALE beneath. The reverse is blank. I should apprehend this to be rather a scarce book—and in all probability the earliest printed Italian version of Juvenal. The present copy must be greatly cut upon the right side margin, as the volume assumes the appearance of an elongated octavo—like some of the large paper copies of Aldus's earlier octavos. It is however very possible that this may be nearly its ancient form. The present desirable copy is elegantly bound in red morocco by C. Lewis.

1157. JUSTINIANI INSTITUTIONES. *Printed by
 Ulric Han and Simon de Luca. Rome. 1473.
 Folio.*

This appears to be either the first or the second book executed by the above printers, conjointly, in the year 1473 : the Virgil (see *Bibl. Spencer.* vol. ii. p. 475) having been published in the same year. It is uniformly printed in two columns, of a large, black, handsome gothic type, surrounded by a commentary, on all sides, in a small roman letter—of the character of Ulric Han's usual type, but evidently thinner. On the reverse of fol. 171, is the colophon, thus :

Presens haꝝ institutionū preclarum opus.
 Alma in urbe roma. Totius mundi regina
 & dignissima Impatrix. que sicut pre ceteris
 urbibꝫ dignitate preest. ita ingeniosis uiris
 est referta. nō attramento. plumali. calamo.
 neq; stilo ereo. sed artificiosaquadā adinuen-

tōne imprimendi. seu caracterizandi sic effigiatum. ad dei laudem industrieq;. est consumatum. Per Vdalricum gallum. Almanum. & Simonem nicolai. de Luca. Anno domini MCCCCLXXIII. die uero, x aprilis.

A blank leaf follows. Then the register upon the recto of the ensuing and last leaf. The present is a very fine copy, beautifully bound in russia by C. Lewis.

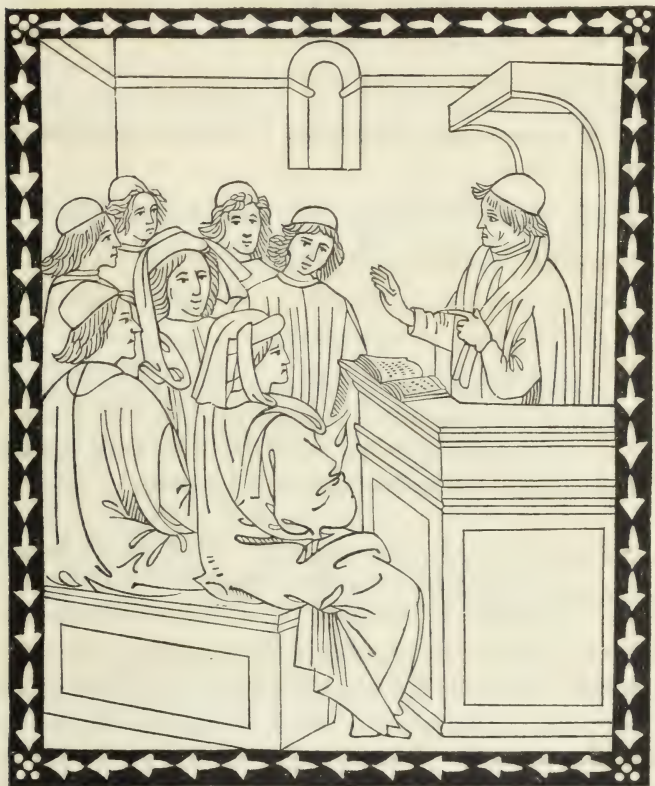
1158. KEMPIS (THOMAS DE). DE IMITATIONE CHRISTI. *Printed at Strasbourg.* 1489. Duodecimo.

This is one of the numerous pocket impressions of Thomas a Kempis, even in the xvth century. The title calls the author Thomas De Kempis, and specifies three other tracts by him, exclusively of the one above mentioned. The impression concludes with a tract of Gerson, 'De meditatione Cordis.' The signatures, to X, run in eights, with the exception of V, which has 9 leaves. On the recto of X viij is the colophon—in four lines, ending thus: 'Argñ. impressus. Anno dñi M. cccc. lxxxix. finit feliciter.' This elegantly bound and well conditioned copy was obtained from the library of St. Peter's monastery at Salzburg.

1159. LANDINI: FORMULARIO DI LETTERE, &c. (*Printed at Florence.*) *Without Date.* Quarto.

Although there be no colophon to this elegant little volume (here much diminished in size by the tools of some former binder) yet the first glance of the style of art, in the frontispice, clearly stamps it to be the production of a *Florence Press*. As this frontispiece exhibits an elegant specimen of art, strongly similar to what is seen in vol. ii. pages 299-301 of the *Bibliographical Decameron*, it may be worth submitting it to the reader's notice—as illustrative of the early history of decorative printing. The following title precedes it.

¶ *Formulario dilettere & di orationi uolgare con lapro
posta & risposta cōposto per Christophoro landini.*



The reverse is blank. The work begins on the recto of the following leaf, *a z*, with a fuller title thus, in six lines : ‘ *Formulario di epistole uulgarie missiue & responsiue & altri fiori di ornati parlamenti allo excelso & illustrissimo principe signore Hercule da esti dignissimo duca di Ferrara : Composto per Christophoro landini ciptadino di Firenze : dignissimo commentatore di Dante,*’ &c. The signatures run in eights. The body of the work ends on the recto of *f* 4. Then follow four leaves of ‘ *Suprascriptiones et Subscriptiones Litterarum Missarum,*’ This copy is elegantly bound in dark blue morocco by C. Lewis.

1160. LAUDIVIUS. VITA BEATI HIERONYMI.
Printed in 1473, at Naples. Folio.

An address from the author (who was a Knight of Jerusalem) to Franciscus Beltrandus Barchinonensis, occupies the recto of the first leaf, concluding nearly at the bottom of the second. In the whole, there are 17 chapters upon eight leaves. On the reverse of the eighth, the colophon is thus :

Finis uite hieronymi per laudiuium equitē
 hierosolymitanū edite. millesimo. quadringen
 tesimo. septuagesimo. tercio. die quartadecima
 Iunii. in alma urbe neapoli.

The condition of this exceedingly rare book cannot be surpassed. It is without a spot, and the leaves may be fairly pronounced to be uncut. It was obtained from the monastery of St. Peter at Salzburg ; and has been recently elegantly bound in red morocco by Hering.

1161. LEGENDA SANCTORUM. *Without Name of
 Printer, Place, or Date. Folio.*

Panzer (vol. iv. p. 151, no. 708) relies exclusively upon Maittaire, vol. i. p. 760. Maittaire merely gives the title and colophon, without any conjecture as to the probable printer. Without being able to identify this printer, I may be permitted to observe, that the type bears a strong resemblance to that which we should consider as a *middle* character between *Wenszler's* and the smaller letter of *Koburger* ; and most probably by *Reuchlin* at *Basle*, about the year 1476. There are neither numerals, signatures, nor catchwords. A full page contains 47 lines. The character is a tall, close gothic. The impression opens with the prologue, which has this prefix :

**Incipit plogus super legenda sancto
 rum. Alias lombartica hystoria. quam cō
 pilauit frater Jacobz nacione ianuenti or
 dinis fratrum predicatorum.**

The history immediately follows, beginning with ‘ the advent of our

Lord,' as usual. There are, in the whole, 246 leaves. On the reverse of the last, we read the subscription thus :

**Explicit lampartica hy
storia sanctorum.**

This large and desirable copy was obtained from the library of St. Peter's monastery, at Salzburg. It has been very handsomely bound in pale russia by Hering.

1162. LEONARDO DE UTINO SERMONES. *In the Character of Ulric Zel. Without Date. Folio.*

To the best of my recollection, this is the only large folio volume, printed in his smallest type, which I have seen from the press of Ulric Zel. In such point of view, it is rather a typographical curiosity : and exhibits a fine specimen of regular and skilful printing. A table occupies the reverse of the first leaf. There are neither numerals, signatures, nor catchwords. The work is uniformly printed in double columns, having 60 lines in a full page. The work terminates on the reverse of the 306th leaf, with the following colophon :

**Opus quadragesimale de legib⁹ bene
rabilis magistri Leonardi de Utino sa
cre pagine pfessoris celeberrimi Expli
cit perutilissimū . : . : .**

Five leaves of a table follow, and conclude the work. Upon the whole this is a desirable copy ; and bound in a singularly handsome manner, in russia, with a broad border of gold on the outside, in imitation of the binding of the books in the Harleian library. The copyist (C. Lewis) has greatly surpassed his model.

**1163. LITIO, ROBERTUS DE. OPUS QUADRA
GESIMALE.** *Printed by Ulric Zel. 1473. Folio.*

This edition is executed in double columns, in the large gothic type of the printer. On the reverse of the 357th leaf, we read the following colophon :

**Celeberrimi sacri eloquii p̄
conis fr̄is Roberti de licō opus**

mirā nō mō faciēdie bez et rei re
 dolētis suauitatē de pniā cōse
 ctū p̄ Ulricū Zel de hanau ar
 tis imp̄ssorie inḡm Colonie ī
 p̄ssum finē cepit optatū. sexto
 decio kal. mēsis february. M.
 cccc. lxxij.

Two leaves of a table follow. The present is one of the very few books, executed in his larger type, to which the name of the printer is subjoined. A fine sound copy, with rough edges, bound in russia by Hering.

1164. LITIO, ROBERTUS DE. OPUS QUADRAGESIMALE. *Printed by Sweynheym and Pannartz. Rome. 1472. Folio.*

A table of two leaves precedes the text. The text begins on the recto of the third leaf, preceded by two sentences, or prefixes, each having three lines. Audiffredi is very brief (*Edit. Rom.* p. 200) in his description of this edition, which however does not appear to be of common occurrence. He subjoins descriptions of *three* Venetian editions of the same date—of *one* of which, executed by Hailbrun, some account has already appeared in the *Bibl. Spencer.*: see vol. iv. p. 526. The present impression contains 346 counted leaves, having 38 lines in a full page. The colophon is on the recto of the 346th and last leaf, beneath 12 lines of text, beginning with the well known verse, ‘Aspicias illustris lector quicunq; libellos.’ The date is thus :

M. CCCC. LXXII.
 die. xvii. Nouembris.

The present is by no means an unexceptionable copy, and perhaps not deserving of the truly elegant and superb morocco vestment in which it is clothed by C. Lewis.

1165. LITIO, ROBERTUS DE. DE DIVINA CARITATE. *Without Name of Printer, Place, or Date.* Folio.

This is one of the very many volumes executed in a roman letter, and more particularly distinguished by the formation of the capital letter R: see *Bibl. Spencer.* vol. i. p. 40. The copy under description is as large, clean, and desirable, as if it had been just received at the hands of the printer. In the whole, 48 leaves.

This copy, now elegantly bound in russia by Hering, was obtained from the library of St. Peter's monastery, at Salzburg.

1166. LIVRE DES SAINS ANGES. *Printed at Geneva.* 1478. Folio.

This is not only the *first edition* of the work itself, but the *first book printed at Geneva*. Panzer, vol. i. p. 439-40, refers to several authorities, but particularly to Clement, vol. i. p. 332, note 27, for a copious account of the author of the work. This impression has quite the look of a book from a *provincial* press: the letter, which is gothic, being loose and irregular in its formation. Laire, vol. i. p. 442, assigns it to the press of Adam Steinschauwer. There are neither numerals, signatures, nor catchwords; but, in the whole, 186 leaves. The following colophon is on the reverse of the last leaf:

Cp finist le liure des sains anges. Imprime a geneve Lan de grace Mil. cccc. lxxviij. le. xxiiij^e iour de mars.

The present is, upon the whole, a very desirable copy, in calf binding.

1167. LUCANUS. *Printed by P. Lavagna. Milan.* 1477. Folio.

The present copy, although not free from a good deal of small, neatly written, ms. memoranda, is in sound condition. The edition is printed with signatures, A to P in eights: P having only six leaves. On the recto of P iiij, is the imprint (above twelve Latin hexameter and pentameter verses) thus:

Opus impressum Mediolani impensis Philippi Lauagniae
Anno M. cccc. Lxxvii. Sexto Kalendas Martii.

A life of Lucan follows. The volume is terminated by the register. Splendidly bound in pale green morocco by Hering.

1168. MACHARONEA VARIA, &c. *Without Date or Place, &c.* Duodecimo.

This very singular and rare little volume was formerly in the library of the Duke de la Valliere—as its imperfections (sign. *a i*, *a ij*—sign. *t iiij* and *v*) but too plainly indicate. De Bure has mentioned all the (xvii.) pieces necessary to render a copy perfect. The author is supposed to have been Georgio Aglione of Ast—and the language is emphatically distinguished as *Macaronic*, with a piece or two in Latin, and one in French. From the concluding French piece it should seem that the book was printed about the year 1496-8, as it celebrates the triumphal entry of Charles VIII. into the town of Naples. Consult the *Bibliogr. Instruct.* vol. iii. p. 445, no. 2950, and *Cat. de la Valliere*, vol. ii. p. 145, no. 2688. A more singular collection of comical and strange tales has been rarely united in one volume. The present copy is in very indifferent condition—besides its being imperfect.

1169. MAMMOTRECTUS. *Printed by Schoiffer. Mentz. 1470. Folio.*

EDITIO PRINCEPS. This is the edition which was reprinted by Helias de Helye, even with the same colophon and date—as is described in the *Bibl. Spencer.* vol. i. p. 154. It is executed in Schoiffer's smallest type, in double columns, having 48 lines in a full page. On the reverse of the 128th leaf, we read the following colophon—which is executed in red:

Explicit māmetractus* Arte imprimē-
di seu caracterizandi absq; calami ex-
aracōne sic effigiatus. et ad eusebiā
dei. industrie per Per Petrū schoiffer de
gernszhem in ciuitate magūtina feli-
citer cōsumatus Anno dñice incarna-
cōis . M. cccc. lxx. in vigilia Martini.

* Sic.

A leaf, containing the preface to the work, and a list of the order of the contents (which should probably have preceded) concludes the volume. This is rather a large, than a sound and desirable copy. In russia binding.

1170. MANCINELLUS. MODUS SCRIBENDI, &c.
Printed at Ulm. 1499. Quarto.

On the recto of the first leaf, above the device given below, is the title thus: 'Scribendi Orandi; modus. per Anthonium Mancinellum.' The reverse is blank. 'The titles of this present work' are specified on the recto of the following leaf, *a* 2. The signatures run from *a* to *g*, inclusively: these two have each eight leaves, but the intermediate ones have only six leaves. As far as *d* 6 the work is printed in long lines: afterwards it is in double columns. On the recto of *g viij*, is the colophon, thus:

**Impressum Ulme Año
salutis Dominice. 1499
Tredecimo Kalendas Sep
tembras**

On the reverse is the device above alluded to—thus:



Whether it be intended for one of the *Schotti*, I cannot take upon myself to determine. This copy, full of rough leaves and bound in

russia, was presented to his Lordship by Professor Veesenmeyer at Ulm; a gentleman, who pays particular attention to the preservation of all books printed at the place of which he is so distinguished an ornament. The present copy was among his duplicates.

1171. MANDAVILLE. ITINERARIUM. Italicè. *Printed by Lorenzo de Morgiani, &c. at Florence. 1492. Quarto.*

The present is an exceedingly neat impression of one of the numerous Italian versions of the travels of our famous John Mandeville, in the xvth century: long before their appearance in our own country. The title and embellishment are thus:

Tractato bellissimo delle piu marauigliose cose ⁊ piu notabile che si truouino nelle parte del mondo scripte et racolte dallo strenuissimo Caualiere asperondoro Gio uanni Mandauilla frāzele che visito quasi tutti le par te del mondo habitabili ridocto in lingua Thoscana.



There is no other embellishment in the volume. The impression is executed in double columns, with signatures, *a* to *k*, in eights; having the following colophon on the reverse of *k viij*:

**Finito il libro bellissimo di
Giuanni Nadiuilla* ridotto in
lingua Toscana Impresso nel
la Eccelsa Cipta di Firenze per
ser Lorēzo de Morgiani ⁊ Gio
uanni da Maganza. A di. vii. di
Giugno. M. cccc. lxxxvii.**

The present beautiful copy, obtained of Professor May of Augsbourg, has rough leaves throughout. It has been recently bound in Venetian morocco by C. Lewis.

1172. MANFREDI. LIBER DE HOMINE. Italicè.
Printed by Rugerius and Bertochus. 1474. Folio.

A Latin address, apparently from the author to John de Bentivoglio, is on the reverse of the first leaf. A table of 11 leaves, in double columns, follows. The text succeeds thus, on the recto of the ensuing leaf:

ERCHE EL SOPERCHIO NE LE COSE Che
noi uiuemo: & lo īdebito mō del uiuē nostro: idu
ce ī noi egritudie. Et sono lecosse necessaīe aurā
&c. &c. &c.

The text is printed in long lines, having 40 lines in a full page. On the reverse of the eighth leaf of the text begins some poetry, which concludes on the reverse of the 17th leaf. I subjoin a specimen, from the *fourth page* of this poetry:

L ceruello nausea fa e sie fredo
Alostomaco fa abhominatiōe
Volsi mangiar innanzi ogni stagione
La lengua ha sua natura temperata
Comunamente da buon nutrimento
Come il a certi fa temperamento

* Sic.

Medula ilmezzo tien fral freddo e caldo
 Sperma aduce e molto lo purifica
 Lostomaco humilia e si mollicifica
 Lacarne macra si fa sangue secco
 &c &c. &c.

Not a very inspiring subject, it must be confessed! There is no more poetry interspersed, and on the recto of the 97th and last leaf of the text, is the colophon thus :

**BONONIAE IMPRESSVM PER ME VGONEM RV-
 GERIVM. ET DOMINVM BERTOCHVM REGI-
 ENSES ANNO DOMINI . M.CCCC.LXXIIII. DIE.
 PRIMA IVLII.**

The present copy, obtained from M. Chardin, of Paris, was formerly in the collection of the Duke de la Valliere. It is bound in russia.

1173. MANILIUS. *Printed at Rome.* 1484. Folio.

With the commentary of Laurentius Bonincontrius Miniaticensis. This edition is printed in a close barbarous gothic character, with a very full surrounding commentary. Although printed at so late a period, it is entirely destitute of numerals, catchwords, and signatures. In the whole, there are 101 leaves. The colophon is on the recto of the 101st leaf, thus :

**Laurentij. Bonincontrij. Miniaticensis. In. C. Manilium
 Commentum. Rome impressum. Anno domini. Milles-
 imoquadringentesimoquarto. Sedente. Innocentio Octauo.
 Pontifice maximo. Anno eius. Primo. Die vero vigesi-
 masexta. Mensis Octobris. Finit foeliciter.**

The register below informs us that the first gathering is in tens—the second, third, and fourth in eights : the fifth in six : the sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth, in eights, and the last in six. The present is a sound and desirable copy, in French calf binding.

1174. MANILIUS. *Printed by Zarotus. Milan.*
1489. Folio.

The editor is P. Stephanus Dulcinus Scalæ Canonicus. His prefatory address, dated Milan, 8th kalend of November, 1488, occupies five pages, on sign. A. A table occupies the remaining portion of A, in fours. The text begins on a *i* to I, running in sixes. I has eight leaves: on the recto of the 8th of which is the colophon, thus:

Hoc præstantissimū Manilii Poetæ astronomici op⁹
Impressū fuit in ciuitate Inclyta Mediolani. Per An
toniū Zarotū Parmensem. Anno salutis christiane
M. cccc. Lxxxxyiii.* quinto Idus nouembris Sub Illu
strissimo Principe Ioanne Galeazio Duce Mediolani
Sexto fœlicissimo.

FINIS

The present copy, obtained from the Apponi collection, is but a very indifferent one: in calf binding.

1175. MANIPULUS CURATORUM. *Printed by Adam*
Steynschawwer de Schuinfordia, at Geneva. 1480.
Quarto.

On the recto of the first leaf we observe a prefix of three lines and a portion of the fourth, followed by this title:

ACTORIS EPISTOLA

Eighteen lines are below. A full page contains 23 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 229th, and last leaf but four, is the colophon thus:

Doctissimi viri domini guidonis de monte
rocherij liber qui Manipulus curatorū inscri
bitur: fuit feliciter. Impressus in ciuitate
gebēn, per magistrū Adam steynschawwer de

* Sic,

Schuinfordia. Anno domini Millesimoquadringentesimo octuagesimo. Die vero vicesima nona Mensis marcij.

The table begins on the reverse of this leaf, and occupies the remaining four leaves. The character of this gothic type is large, thin, and standing somewhat loosely in register. It has rather a barbarous aspect. The present is a sound copy, in brown calf binding.

1176. MARCHO POLO. Von Venedig der Grost Landtfarer. Germanicè. Printed by Creussner at Nuremberg. 1477. Folio.

We have here one of the very rarest books in existence; and of an intrinsic importance equal at least to its extreme scarcity. It is nothing less than the FIRST EDITION of the travels of the famous MARCO POLO; whose labours have recently received such ample illustration from the valuable publication of Mr. Marsden; 'the greatest part of whose edition of Marco Polo* had been printed off,' before he had been made acquainted with the contents of the present. Through the interest of the Right Hon. Thomas Grenville, he obtained the perusal of a faithful transcript from the only other known copy of it, in the Imperial library at Vienna, under the superintendence of Mr. Kopitar, one of the principal librarians, and in every respect competent to judge of its perfect accuracy. That transcript is now in the choice library of Mr. Grenville. This edition is so rare as to have escaped Panzer: and I understand that Mr. Horn of Franckfort, expressed to Mr. John Payne (who was fortunate enough to obtain this identical copy at Munich, upon the shelves of an *antiquar*) his extreme satisfaction on obtaining a sight of what he had never before been fortunate enough to meet with. It was unknown to De Bure, and will in vain be sought for in the accurate pages of Brunet. See *Manuel du Libraire*, vol. ii. p. 311: edit. 1814: where the earliest edition is of the date of 1496.

We now come to the volume itself. On the reverse of the first leaf, we are favoured with a wood-cut portrait of the traveller, of which the reader will be doubtless gratified by the following fac-simile.

* See page 178, post.



Around this portrait we read the following inscription, in a large lower-case gothic character: ‘*Das ist der edel Ritter. Marcho polo von Venedig der grost landtfarer. der vns beschreibt die grossen wunder der welt die er selber gesehenn hat. Von dem auffgang pis zu dem nydergäg der sunnē. der gleychē vor nicht meer gehort seyn.*’ The text commences on the recto of the opposite leaf, with the following prefix:

Hie hebt sich an das puch des edelñ Ritters vñ landtfarers Marcho polo. In dem er schreibt die grossen wunderlichen ding dieser welt. Sunderlichen von den grossen Kunigen vnd Keysern die da herschen in den selbigen landen vnd von irem volck vnd seiner gewonheit da selbs.

There are 28 lines below. A full page contains 34 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 58th and last leaf, the text ends with the following words—succeeded by the colophon—thus:

Got sey gelobt

Hie endet sich das puch des edelñ Ritters vnd landtfarers Marcho polo, das do sagt vñ mangerley wunder der landt vñ lewt, vñ wie er die selbigen gesehen vñ durch faren hat von dē auffgang pils zu dem nydergang der sunē Seliglich.

Difs hat gedruckt Fricz Creußzner Nurmberg Nach cristi gepurdt Tausent vierhundert vñ im sibē vñsibenzigtē iar.

In the original* this colophon is composed of six lines. It is however

* ‘The preface of this first edition is substantially the same as those which belong to the *Soranzo* manuscript and the Italian of the British Museum: from which circumstance, as well as from the orthography of proper names throughout, (corrupt as they are) it is evident that the translation was made from an Italian, rather than from a Latin original. . . . The copies of this first edition are rare in the highest degree. The only one distinctly pointed out by bibliographers, is that which has a place in the Imperial library at Vienna, and which, during the last occupation of the Austrian capital by a French army, had been conveyed to Paris, but in consequence of ulterior events, been since restored to its former situation’. . . . ‘Its text is in general more circumstantial than that of other versions, and even, in several instances, than Ramusio’s; but there are occasional indications of the

material to remark that, from the account of Mr. Marsden, the copy of this invaluable book in the Imperial library at Vienna should seem to want the frontispiece, or portrait, since it is described by him as containing only 57 leaves. Mr. Marsden emphatically observes—that ‘the proud distinction of having given to the world the FIRST PRINTED EDITION, [of Marco Polo] indisputably belongs to Germany.’ The present copy (obtained from Mr. Payne) may be called a large and desirable copy; but it owes much, in its present beautiful aspect, to the care, skill, and elegance of taste of C. Lewis in the binding: being brilliantly executed in olive colour morocco.

1177. **MARIEN ROSEN, &c.** *Printed by Gerard Leeu, at Gouda.* 1484. Duodecimo.

This is a very desirable copy of a prettily printed volume, thus entitled:

**Van marien rosen cranccken een suuerlit
boeckken**

A small wood-cut of a heart, wounded, encircled by thorns, and again surrounded by a wreath of flowers, &c. is below. Beneath which we read, as verse, ‘Die mit marien Ewelic wil verblien Die spreek tot allen tyen Veel aue marien.’ The reverse is blank. On the recto of the following leaf, sign. *a*, the work begins and extends to *t* in eights: *t* having ten leaves. On the reverse of *t x* is the following colophon:

**Dit is volmaect ter goude in hollant
by my Geraert leeu Int iaer ons herē
M cccc en lxxxiiij. opten neghendē dach
in maerte.**

The same ornament as before described, was on the recto of the following leaf—here wanting—as is evident from the *impression* which came off upon the page of the colophon: unless indeed it had been misplaced. This copy is elegantly bound in grey calf by C. Lewis.

translator, or a preceding copyist, having introduced words of his own, without marking the distinction; whilst, at the same time, there are numerous instances of omission and curtailment. It is not a little surprising that the existence of this German version should have escaped the research of so diligent an enquirer as Andreas Müller; which is clearly shewn by his preface.’ **MARSDEN’S** *Travels of Marco Polo*: 1818, 4to. p. lxx—lxxii.

1178. MARTIALIS. *Printed by P. de Lavanina.*
Milan. 1478. Folio.

The present beautiful copy (obtained from the Eystat monastery) bound in the best taste of C. Lewis, in dark green apple-colour morocco, is rather covetable from its condition than its rarity: it being among the later editions of Martial in the xvth century. The signatures, *a* to *r*, inclusively, run uniformly in tens. On the reverse of *r* 10, is the colophon thus:

Impressum Mediolani impensis Philippi de Lauania
 cuius Mediolanensis anno M. cccc. Lxxviii.

1179. MARTYROLOGIUM SEC. MOR. ROM. *Printed*
by J. E. de Spira. 1498. Quarto.

This elegantly printed little volume, obtained from the library of St. Peter's monastery at Salzburg, comes from a printer of whose performances we have very few productions. He was doubtless of the famous family of the SPIRAS, so well known as Venetian printers. The recto of the first leaf contains the title, printed in red, with Lucas Antonia Junta's device beneath. The title is thus: '*Martyrologium s'm morem Romane Curie. Cum privilegio.*' Four leaves of prefatory matter precede the text, beginning on signature *a*. On the reverse of the fourth leaf, is an elaborate wood-cut, beautifully executed, of the Almighty in the clouds, surrounded by angels, and the crucified Saviour beneath him. The initial letter C, on the opposite page, is full of arabesque beauty. The signatures, to *l*, run in eights: this latter signature has only four leaves, on the recto of the fourth of which is the colophon, in red, in six lines, of which it may be only essential to copy the three last:

. . . Impressū Venetijs: iussu ⁊ impēsis nobilis viri
 Luc̃ antonij de giunta Florentini. Arte autem Joannis
 Emerici de Spira Anno. M. ccccxcvii. Idibus Octobris

The whole work is printed in a large handsome gothic letter, in rich black ink, with a plentiful intermixture of red. This copy is bound in dark blue morocco by Hering.

1180. MARULLI HYMNI ET EPIGRAMMATA. *Printed at Florence, in 1497. Quarto.*

EDITIO PRINCEPS : a curious book in a bibliographical point of view, inasmuch as it presents us with a volume executed at the expense of (what is called in the imprint) the *Colubrian Society* at Florence. The types however appear to be much about the same as those used by Miscomini. The title, as above given, on signature *a i*, appears on the recto of the first leaf. On the recto of the second, the author's name is more fully designated by being called MICHAEL TARCHANIOTA MARULLUS of Constantinople—and his first book of epigrams is addressed to Lorenzo de Medici, the son of P. Francisco de Medici. His first epigram is thus :

AD NEAERAM

Salve nequitiae meae Neera,
Mi passercule, mi albe turturille
Meum mel, mea suauitas, meum cor,
Meum suauiolum, mei lepores.
Tene uiuere ego queam relictæ ?
Tene ego sine regna ? te sine aurum ?
Aut messes arabum uelim beatas ?
O prius peream ipse, regna, & aurum.

The *Epigrams* conclude on *g viij*, in eights. The *Hymns* begin on the recto of the following leaf, *h i*. I select the commencement of the third :—

AMORI.

a Lme cœlestum genitor, potensq;
Aetheris lati uolucer Cupido.
Splendidum sydus, geminæq; duplex
Gloria matris
Quem modo insanis agitata uentis
Stagna delectant : mediisq; in undis
Improbis phorci nimia puellas
Lampade aduris
 &c. &c. &c.

On the recto of *m vj*, in eights, is the colophon :

Impressit Florentiæ Societas Colubris VI. kal .
Decembris . MCCCCLXXXVII .

A sound but short copy ; in red morocco binding.

1181. MATHIÆ (IOANNIS) LIBER. DE OBITU
PUERI SIMONIS.

IDEM OPUS. Italicè.
Printed by Gerard de Flandria, at Treviso.
Without Date. Quarto.

This is a very curious and uncommon little volume. The prose text of I. Mathias, Doctor of Medicine, occupies the first seven leaves : on the recto of the 7th, beneath eight Latin verses, is this colophon :

Gerardus

ipressit

Tarvisii

The type is semi-gothic. A blank leaf ensues : the Italian poetical version commences on the recto of the succeeding leaf, thus :

:: IN NOME DI IESV AMEN ::
IMCOMINCIA* LI HORRIBILI
TORMENTI† DEL BEATO SI-
MONE DI TRENTO.

o Lditi o cieli questi aspri martiri
e per pietade quali influssi io bramo
fundite priego sopra i miei desiri.

Rompeti o christiani el crudel hamo :
de limpia & obstinata turba hebrea.
e non i lassati sia piu viuo & amo.

Ah zente atroze perfida zudea
piena de iniquita et ogni defetto :
&c. &c. &c.

* Sic.

† A particular account of the torments inflicted upon this child, will be seen in the *Bibl. Spencer*, vol. iii. p. 378, from Guldenbeck's edition of 1475.

A full page has 26 lines. On the reverse of the 8th leaf of this Italian version, we read the printer's colophon :

: : STAMPATO : :
 PER
 GERARDO DA FIANDRA
 : : A TRIVISO : :

On the opposite page the name of the translator is thus gathered :

: : FINIS : :
 IO . CONEGL .
 : : FAV : :

Three lines, in roman capitals, are below. The paper is remarkably thick. A very beautiful copy; in dark blue morocco binding.

1182. [LA] MER DES HYSTOIRES. *Printed at Lyons, by Claude Davost, &c.* 1506. Folio. 2 Vols.

The title, preceded by a magnificent letter (L) ornamented by the figure of St. George and the dragon, (see a fac-simile of it at page 50, ante) is on the recto of the first leaf. The prologue follows, on *a vj*, and *aa* four. The leaves are then regularly numbered, and the colophon of the printer, in the first volume, is on the recto of folio CCx and last. The second volume, exhibiting the same ornamental letter in the title, and beginning with a set of genealogical tables in circular ornaments, concludes on the recto of folio Clxxxviii. with an account of a marvellous young lady, at that time living, of the name of *Triulce*, who seems, in regard to memory and language, to have been a sort of FEMALE CRICHTON. The author begins his account of her thus : ‘ En ce temps regnoit au pays de milan vne fille vierge nommee damoiselle triulce, laquelle de son jeune aage fut mise a lestude depuis laage de sept ans iusques a xiiij. elle aprinst son *a b c* iusques a grammaire parfaite et au xiiij. an estoit treseloquente, & prenoit grant plaisir a l'estude qui estoit quasi chose miraculeuse :’—and concludes as follows : ‘ Et brief en tous les faitz elle est si tresparfaicte que cest chose merueilleuse et plustost miraculeuse que humaine. Et quant on luy parle de la marier, elle respond que iamais ne espousera hōme quelle ne sache quil soit

vierge comme elle.' Some of my curious readers may be gratified by the portrait of this extraordinary young lady, as taken from the original prefixed to the account of her.



The colophon, immediately following the account of this character (of whose subsequent fate I am wholly ignorant) is thus:

**Cy finist le second ⁊ dernier volume de
la mer des hystoires augmēte de plusieurs
belles hystoires ⁊ principallemēt depuis
la mort du roys loys. xi^e. iusques au temps
du roy loys. xii^e. Imprime a Iyon sur le
roisne par Claude dauost al's de trope, pour
maistre iehan dyamātier marchant libraire
⁊ citoyen dudit Iyon demourant en la
grant rue du puy pelu. Tan de grace mil
cinq cens ⁊ six le. xiiii^e. iour de nouembre.**

A 'martyrology of saints' follows—on AAA, BBB, CCC, in sixes : DDD three : and a table in five leaves. This work exhibits an extremely elegant gothic type, in exact register, with a full page, in double columns. There are wood-cuts in abundance ; many of them repeated, and most of them in the style of art with which Verard usually adorned his larger volumes. The present copy, although somewhat too short, is in fine preservation, and the binding (in russia leather, by C. Lewis) is exceedingly elegant.

1183. MICHAULT. LE DOCTRINAL DU TEMPS PRESENT. *Without Name of Printer, or Date.* Folio.

This book is equally curious and uncommon. It is dedicated to the Duke of Burgundy, the husband of our Caxton's patroness, and the types bear a very strong resemblance to that fount of character with which the first English printer executed the *Dicts and Sayinges*, the *Virgil*, *Boetius*, and *Mirror of the World*, &c. It is almost entirely a poetical composition, adorned with a few rude wood-cuts (sometimes repeated) representing chiefly a preacher in his pulpit. I shall submit (from *c vij*, rev. *e ii*, rev.) two different specimens of the more animated preacher :



On the recto of the first leaf, *a i*, is Pierre Michault's address to the

Duke of Burgundy; in which mention is made of *George Chastelain*, his Grace's historiographer, but none whatever of William Caxton. On the recto of *a ii*, are three four-line stanzas, preceding some prose, which latter concludes on the recto of *a 5*. Then a slight interspersion of verse and prose—when, on the recto of *a viij*, the poetry commences thus :

Avez enfans ces principes notables
 Pour instruire voz enfantines meurs
 Retenez bien les reigles et notables
 Qui vous feront auoir des biens plusieurs
 Qui soustiendra de mes ditz les couleurs
 En retenant le sans qui y peult estre
 Sera briefment gradue et bon maistre
 &c. &c. &c.

On the recto of *g vij*, the verse varies thus :

Ons escoliers entendemens ouuers
 Tant soiez vieux ou Jofnes meurs ou vers
 Monstrer vous vueil tant soit prose ou vers
 Belle doctrine
 Cest celle la qui les gens en doctrine
 A congnoistre par fiere discipline
 Toute la loy preterite ou suppine
 Generalement

A further variation is discernible on the recto of *h vij* :

Entendemens Inclinez
 A sauoir science mondaine
 Affin que sopez affinez
 Pour euicter vie villaine
 Employez Icy vostre paine
 Et sopez par soing ententif
 A sauoir la reigle certaine
 Des anormaulx et desfectifz
 &c. &c. &c.

On the reverse of *q vij*, is yet another variation :

O vertu diuine
 Tant doulce et benigne
 O glorieux signe
 Sur tous signe digne
 De tous loz auoir
 Esperance fine
 De vie orpheline
 Donnant l'origine
 Dimmortel manoir
 On peut bien scauoir
 &c. &c. &c.

On the recto of *t x* (all the preceding signatures being in eights) is the colophon: a riddle, which I will not pretend to solve. Panzer gives us no aid, as he does not seem to have known the book.

Ung treppier et quatre crosffans
 Par six croix avec six nains faire
 Nous ferons estre congnoissans
 Sans faillir de mon milliaire

Lord Spencer has ingeniously and satisfactorily (I apprehend) solved this colophonic riddle, thus. The *treppier* may be M: the *quatre crosffans*, CCCC: *six croix*, XXXXXX, or LX.; and *six nains*, IIIII, or VI.: which would probably be the date of the composition, but certainly not of the *impression* of the work. This date would also very well agree with the period at which the Duke of Burgundy's court was frequented by men of letters. Consult also Brunet's *Manuel du Libraire*, vol. ii. p. 359; from which it should seem that the present is the second edition: that by Colard Mansion being the first. Although this copy appears to want signature *a iiii*, it is, in other respects, a choice and desirable volume. It was obtained of M. Chardin: in old red morocco binding. A copy of this edition was sold at the sale of the Duke of Marlborough's library, in 1819, (no. 2969) for 9*l.* 9*s.*

1184. *MIRABILIA ROMÆ.* Germanicè. *Printed with Wooden Blocks.* Quarto.

This very curious volume (obtained from the duplicates of the royal library at Munich) was wholly unknown to Heineken and other bibliographers. That the characters are from letters cut in wood, and consequently each page within one block, appears quite evident. But I apprehend the date of it to be not earlier than 1476—or even as late as 1484. A full page has 20 lines: but neither the pages, nor the lines, nor the letters are uniformly alike. On the reverse of the first leaf is a wood-cut of the *sudarium*, with the papal arms below. The text or title is on the recto of the second leaf. On the reverse of the second leaf is a wood-cut, (perhaps the most favourable in the volume) in which Romulus and Remus are being fed by the wolf.

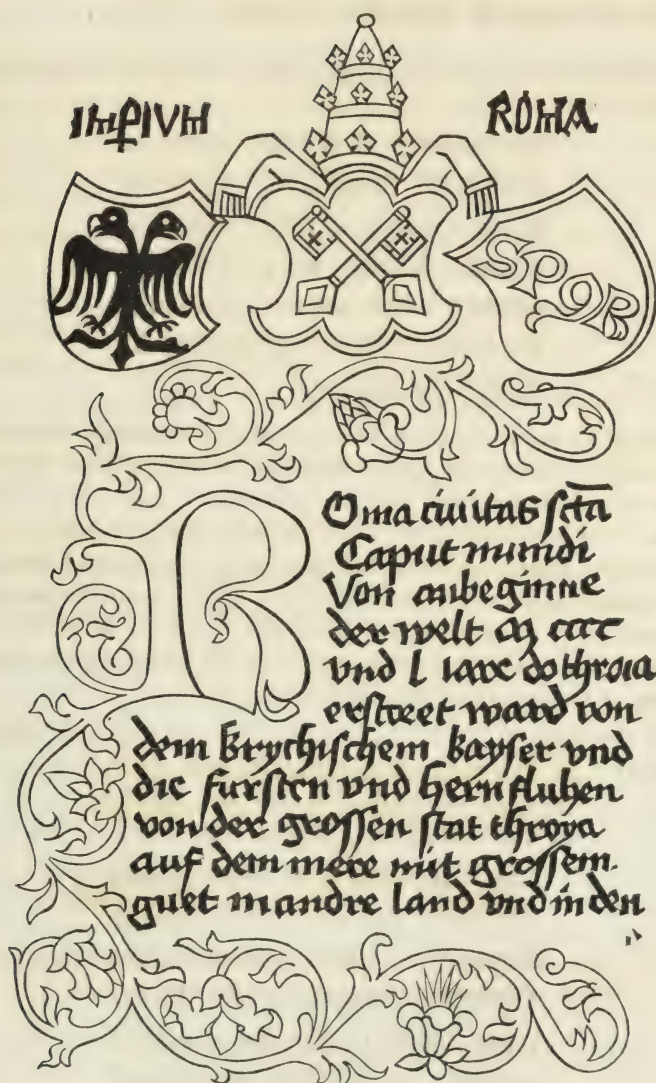
I subjoin a fac-simile of the whole of the opposite page, or first page of the text, that the reader may judge for himself of the characters of the ornaments and of the types.*

On the 24th following leaf is another wood-cut, of a group of men with lighted tapers, looking at the *sudarium*, supported by a man, with an attendant on each side of him, with a lighted taper. In the opposite page, a whole length figure of the Pope, sitting, is introduced in the letter S. Sixty-four more leaves conclude the volume. In the whole, 92 leaves. The concluding lines are these :

Also hat das buchayn end.
 * In allen künere vnd
 P̄NS · P̄TVH · FVTURVH

This copy, compared with the one retained at Munich, is much cropt. But it is unquestionably a very curious and desirable volume.

* For want of space, it is printed on the OPPOSITE PAGE.



1185. *MISSALE SEC. CONS. GALLICORUM. Printed by Alding, at Messana. 1480. Folio.*

The calendar occupies the first six leaves. On the recto of the 7th, the prefix or title is thus :

**In laudem et gloriaꝝ sancte ac
individue trinitatis: Marieꝝ
semp virginis: atqꝫ sanctoruꝝ
omniũ. Incipit ordo missal' se-
cunduꝝ cõsuetudinẽ Gallicoꝝ.
Dominica prima de aduẽtu do-
mini: Introitus.**

This is in red: of which a due portion is scattered throughout the volume. There are neither numerals nor signatures. The 'Te igitur clementissime pater' is here supplied, in a very clumsy manner, by ms.: but apparently of the time. What renders this book precious is, a copper plate impression, by 'Israhel M.' (Mecken) which faces this portion of the ritual, and which has luckily escaped destruction. Unfortunately, however, it has been coloured in a most barbarous manner. This plate seems to be noticed by Mr. Ottley, in his valuable *History of Engraving*, vol. ii. p. 663.

On the recto of the 228th and last leaf, we read the following imprint :

**Sedẽte Sixto quarto pōti-
fice maximo: Opus hoc sacruũ
impressum est: in vrbe nobili
Melsana per Henricum alding
Regnante diuo Ferdinando:
Castelle: Aragonũ.* Sicilie &c.
rege. Anno ab incarnatione
domini: Millesimo quadringẽ
tesimo octuagesimo. pridie ka-
lendas Iunii. feliciter.**

The register is on the reverse, from which the gatherings appear to

* Sic.

be in eights. This book is printed in a handsome type, upon excellent paper. This copy belonged to the Nazareth convent at Brussels; as the following memorandum, apparently of the time, decidedly shews: '*Liber iste pertinet ad fratres domus anuntiationis beate marie vulgariter dicte Nazareth in bruxella ex donatione Iudoci Rampaert. Ad vsum vero celebrantis ad altare sanctorum martyrum Sebastiani et Adriani diebus sabbatis ex fundatione prescripti Iudoci Ram.*' This very copy was inspected by Lambinet at Louvain; but that bibliographer is inaccurate in observing that it contains only 133 leaves. He looked at the ms. numerals at the end, without noticing that there were 88 leaves, exclusively of the calendar, previously to the ms. insertions. Nor does Lambinet notice the rare copper-plate impression from Mecken. His praise of the condition and size of the copy (which has been obviously a little cropt) is also overcharged; although his notice of the monastic establishment at Brussels is rather interesting. *Hist. de l'Imp.* p. 342. This copy, obtained from Mr. Sams of Darlington, has been recently and appropriately bound in grey calf, with gilt on the leaves, by C. Lewis.

1186. *MISSALE COLONIENSE. Printed by Conrad de Hombergh, at Cologne. 1481. Folio.*

This magnificent volume, in the most beautiful state of preservation, presents us with a fine specimen of the printer's art, and of the FIRST IMPRESSION of the text of the COLOGNE MISSAL. It seems to have escaped Panzer: see *Bibliogr. Decameron*, vol. i. p. 128. It is executed in double columns: chiefly in a large sharp-angled gothic type, (somewhat resembling the Bamberg printing) intermixed with a smaller letter. The smaller type is singularly square and stiff. The large wood-cut of the crucifixion, the usual ornament of these Missals, appears to have never accompanied the present text. The colophon, printed in red, is on the recto of the 305th and last leaf, thus:

*Ordo missalis integri pfecti
et exacte perlustrati. cū offici
is nouis scdm consuetudinē
et ritū ecclesie Colonientis.
industria Conradi de Hom
bergh in alma vniuersitate*

Coloniensi residētis : q̄ dili-
gentissime impressi et confū
mati : finit. Anno incarnatio-
nis dominice Millesimo qua-
dringētesimo octogesimo pri-
mo. mēsi Aprilis die nona.

There are neither numerals, signatures, nor catchwords. Magnifi-
cently bound in stamp-ornamented calf, with gilt leaves, by Hering.

1187. *MISSALE ROMANUM. Printed by J. Haman
de Landoia, at Venice. 1488. Folio.*

The printer of this beautiful volume may well say, in his colophon, that it is executed 'with wonderful skill.' Those pages, unsoiled by the natural blemishes of the vellum, present us with an effect perfectly effulgent—from the intermixture of the red and black ink. The black is not exceeded in lustre by that of the early Giunta press. The copy before us begins with two leaves, in ms., devoted to the office in the Romish ritual for St. Roch—but whether these leaves be gratuitous, or be copied from a printed text, I have no means of ascertaining. The printed leaves here commence with seven leaves of calendar. On the 8th leaf, recto, the text of the Missal begins, with a plentiful portion of red ink. This first page is here beautifully ornamented by an illuminated border, which entirely surrounds it. A glance at the top ornament shews us the propensity to close cutting manifested in former French binders. The signatures begin with the text of the Missal, and extend to *y* in eights : *y* has only six leaves. Then A to O in eights : O having only five printed leaves. The colophon is on the reverse of O v, thus :

Accipite optimi sacerdotes Missale iuxta
morem Romane ecclesie expletum : Joānis
hāmani de Landoia mira arte impressum :
inflorentissima ciuitate Venetiārū : Augusti-
ni Barbadii inclpti principis tempestate :
Anno incarnationis dominice Millesimo
quadringētesimo octuagesimo octauo : Idi-
bus Octobris.

IIIISS

DEO.

The work is wholly destitute of wood-cuts, and is printed in double columns. Unluckily this copy has two leaves of the text, in the middle, supplied with ms. 'From the Mac-Carthy collection. In yellow morocco.

1188. MISSALE HERBIPOLENSE. *Printed by Reyser. Wurtzburg. 1499. Folio.*

This is another of those magnificent volumes—displaying a finely printed text of the service of the cathedral at Wurtzburg. The wood-cut, preceding the text (as usual) of the 'Te igitur clementissime pater,' is taken away from this copy. This text, of nine leaves (being about the centre of the volume) is printed UPON VELLUM, in the largest form of the gothic character. The first nine leaves have no numerals. The recto of the 9th notices the delivery of the text to 'George Reyser, a sworn and faithful master of the art of printing.' It is dated 1499, 11th October, at length. The reverse contains the same subject, or ornament, upon wood, which, in the first edition of the Wurtzburg Missal of 1481, is upon copper: see *Bibliog. Decameron*, vol. i. p. 30. The leaves are now numbered, in the centre of the page, as far as fol. Cxvj, when follow two leaves of musical notes, not numbered—and, in this copy, eight leaves of ms. text, UPON VELLUM, which may be a gratuitous insertion. Thirty leaves, of musical notes, printed, but without numerals, ensue. Then two leaves, 'In die nativitatis,' &c. followed by the nine printed leaves of vellum above mentioned. The printed text follows, numbered Cxvij. as if all the intervening part, from the last printed numerals, might be omitted, or not, at pleasure. The printed numerals extend as far as folio CCCxxviii. which is succeeded by two leaves, in a smaller type, not numbered. The present fine copy is beautifully bound in russia by C. Lewis.

1189. MISSALE AD USUM SARUM. *Printed by Pynson. London. 1500. Folio.*

This appears to be the FIRST IMPRESSION of the *Missal for the use of Salisbury Cathedral*, which was printed by Richard Pynson. From the colophon, it should seem to have been undertaken 'by the command and at the expense of Cardinal Morton, Archbishop of Canterbury,' and patron of the celebrated Sir Thomas More. Morton's arms, with his rebus, or the pun upon his name, are seen at the reverse of the royal arms,

at the conclusion of the calendar; as the following fac-simile demonstrates—with the omission of the tassels on each side, for want of space in the present page.



The table occupies 10 leaves, supposing the first leaf to be blank : which leaf is here gratuitously adorned with an elaborate, allegorical coloured drawing, not very remarkable for its dexterity of execution. The leaf of the royal arms, following the table, must be considered as numbered fol. i, the succeeding leaf having ii as its numerals. The numerals continue to the end of the volume ; having CCxlij leaves. On the recto of folio CCxxx, being the ‘ Ordo sponsaliū,’ there is the form of betrothing in matrimony ; differing slightly from the specimen given in vol. ii. p. 424, of the *Typog. Antiquities*. On the reverse of fol. CCxlij, and last, is the colophon printed in red, as follows :

¶ Examinatū erat ⁊ castigatū hoc
Missale scđm vsum Sarum nouū
⁊ cū oī diligentia Londoñ impressū
p industriā Richard' Pynson. In-
ceptū ⁊ pfectum mandato ⁊ impen-
sis. Reuerendissimi in xpo patris ac
dñi dñi Johis Morton Presbyteri
Cardinalis Cantuariē. Archiepi.
Decimo die Januarij. Anno dñi.
Millesimo quingentesimo.

The device of Pynson, no. iii. (in the *Typog. Antiq.*) is beneath this colophon ; but the interior, the shield, initials, and supporters, are printed in red : the border being black. This edition was unknown to Herbert. It is printed in double columns, with a plentiful sprinkling of red text, in the usually magnificent style of Pynson's Missals. The affectionate zeal of some ancient possessor of this copy has converted the passage relating to St. Thomas a Becket (formerly in red) into letters of gold : see folio xvi. This copy, which is UPON VELLUM, was purchased at the sale of the Mac-Carthy library : but it suffers a great drawback from the close manner in which it is cut in the binding. Nor is the exterior, in variegated morocco, more creditable to the reputation of the binder.

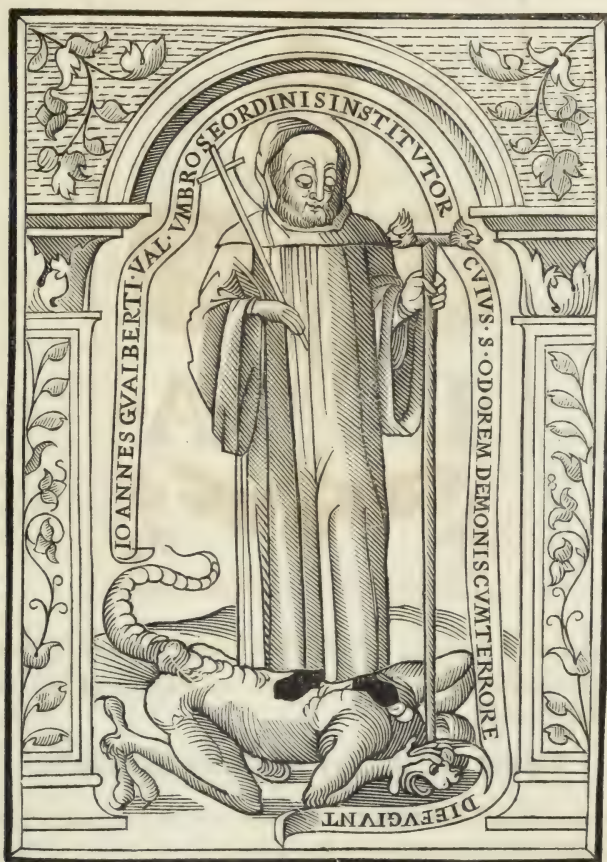
1190. *MISSALE SECUNDUM USUM SARUM. Printed by Pynson. 1504. Folio.*

We have here a fine specimen (*UPON VELLUM*) of one of Pynson's larger volumes for the service of the cathedral church of Salisbury. Unluckily, however, there are several leaves upon paper—which sometimes, I believe, were *originally* interspersed with the vellum leaves. Whether it had any title, I cannot take upon me to pronounce; but the present copy begins with a paper leaf, at fol. i, and signature *a i*; extending to folio xxxviii: marked as such: all, with the exception of the first, upon vellum. On the reverse of this leaf are the colophon (in red, in ten lines) and printer's device—forming no. III. in the fac-similes in vol. ii. of our *Typographical Antiquities*. Then follows a title, at great length, lozenge-wise, in 22 lines, the full title to the missal, printed in red: upon sign. *† i*. This signature has seven leaves: a blank one (originally perhaps) forming the eighth leaf. All these leaves are here *upon paper*: as well as are the following leaves extending to folio viii. A continuation of vellum leaves, as far as fol. lxxxvii, ensues: then four paper leaves, to fol. lxxxxi. The remaining are wholly vellum, and the leaves are numbered as far as fol. C.lii. Four leaves, not numbered, upon signature *†*, upon vellum, conclude the impression. I should add that the date is both in the colophon and in the elaborate title above alluded to. This fine copy is rendered perfect in three leaves only, by the masterly skill of Mr. Whittaker, from the original copy in the library of Emanuel College at Cambridge. The wood-cuts and printing by Mr. Whittaker might deceive the most experienced eye. It is sumptuously bound in the very best taste of C. Lewis, in dark blue morocco.

1191. *MISSALE VALLISUMBROSE. Printed by Lucas Antonius de Giunta, at Venice. 1503. Folio.*

EDITIO PRINCEPS. Notwithstanding it has been my good fortune to describe a copy of this rare and magnificent book, printed (like the present copy) *UPON VELLUM*, yet it is very probable that the reader may not object to a repetition of parts of that description, and to a *further* illustration of the volume, by means of wood-cuts, in addition to what already appears in the *Bibliographical Decameron*, vol. i. p. 83-6. At

the time of the description here referred to, the Noble Owner of this copy was without the impression in *any* form. He may now congratulate himself, on possessing it, with a fine specimen of an early Junta folio UPON VELLUM. The title-page, here unfortunately soiled, is rich and imposing. At top, we observe a coeval ms. memorandum, denoting, as far as its partially defaced appearance will enable us to make out, that this very copy was originally upon the shelves of the library of St. Christina, of the same monastic order. A figure of the founder of the Vallombrosa order, of which the following is an interesting fac-simile, is the first printed object in the volume.



Then follows the title, in very large lower-case gothic letters, with the subjoined device—both in red: thus.

Missale mōasticū s̄m isuetudinē ordinis Vallisumbrose.



The address of the editor, Petrus Albignanus, follows on the reverse. Then the calendar on six leaves. Next, two leaves of the dominical letters, &c. ending :

Vittere dñicales ⁊ bisextiles infraposite

Then one leaf of the table of the order of the missal. Next, four leaves of musical notes, &c.—on the reverse of the 4th of which, are the arms of the Vallombrosa monastery, surrounded by a magnificent compartment or frame work. I submit a fac-simile of the arms of the Order of the monastery.



The text of the missal follows on the opposite page, within a compartment of equal magnificence to that of the foregoing; having, at bottom, the ornament which is given at page 84 of the work before referred to. The upper part of this ornament, as far as respects the figures, is well deserving of a fac-simile, thus—



There is no room for further illustration—referring the reader to the work just mentioned for a few more graphic specimens, as well as for a compressed history (at page 75) of the rise and progress of the VALLOMBROSA ORDER. The leaves of this edition are regularly numbered from the commencement of the text to folio CCCIII, inclusively. On the reverse of this last leaf, we read the following elaborate colophon:

Ad laudem et gloriā sanctissime trinitatis ⁊
 beatissime marie semper virginis: beatorūq; Iose-
 ph⁹ Benedicti et Iohānis gualberti ac bernardi epi:
 necnō ⁊ ad cōsolationē venerabilium monachorū:
 Misale sūm ritū ⁊ consuetudinē ordinis Vallis
 umbrosę: qđ per multos ante annos inordinatus
 deprauatūq; fuerat Reuerendissimi ī xpo pris
 ⁊ dñi: dñi Blasii francisci melanensis floren-
 tini totius ordinis p̄fati generalis dignissimi cu-
 ra ac diligentia ordinatum correctū emendatūq;

fuit: Eiusdemq; reuerēdissime dñatōis sue ipēlis
p nobile ⁊ egregiū virū dñm Lucā. antoniū de
giūta florētīnū summa diligentia Venetijs: Anno
salutis M. ccccc. iij. pridie nonas Decēbris impresuz
explicit feliciter.

Deo gratias

The colophon, with the exception of the last line, is in red. This copy has been recently bound, in the usual style of elegance, by C. Lewis, in dark green morocco binding.

1192. MISSALE PREDICATORUM. *Printed by Lucas
Antonius de Giunta, at Venice. 1504. Folio.*

We have here another specimen of the magnificence of the early GIUNTA PRESS in the publication of Missals, &c. The self same types, ornaments, and disposition of the text, as are seen in the Vallombrosa Missal, prevail in the volume before us. The title, beneath two woodcuts, is as follows; except that, for the sake of convenience in the printing, the cuts are here transposed. The first two words of the title, in red, are a fac-simile of the original.





Diffale
predicatoꝝ.
Cum gratia & priuilegio.

The device in red (as at page 198) is below. A table of the moveable feasts is on the reverse. Six leaves of the calendar follow. Then one leaf of the solar and lunar annual circles. Signature *b* follows, of which the first leaf is not marked: this signature has 12 leaves: on the reverse of the 12th of which is a magnificent page, entirely devoted to wood cut ornaments—with a repetition of the two preceding cuts in the middle. The ‘last supper’ is represented below. The text of the Missal commences on the ensuing page—folio 1: which gives us the following graceful piece of composition, in a lateral arabesque ornament.



In the whole, there are CCCXX. numbered leaves, exclusively of the preliminary pieces. The colophon, in 24 lines, is on the recto of this last leaf, printed in red—concluding thus:

arte ⁊ ipensis luce antonij de giunta florentini
diligentissime impressum feliciter explicat. Anno
salut'. M cccc. iiij. pridie kalendas Julij.
Laus deo.

The present desirable copy, in olive-colour morocco binding, was obtained of Messrs. Longman, Hurst, and Co.

1193. MODUS LE ROY. LIVRE DE CHASSE. *Printed by Neyret, at Chambery.* 1486. Folio.

This book is undoubtedly a very considerable curiosity; inasmuch as it is the first book, of its kind, which presents us with embellishments (such as they are!) respecting the different subjects of THE CHASE of which it treats. It is also not a little singular that there should have been, in our own country, a work published the same year upon the same subject in part: I allude to the *Book of Hawking and Hunting, printed at St. Albans*; of which a full account appears in the *Bibl. Spencer.* vol. iv. p. 373-382. The copy under description is remarkably sound, and was obtained at the sale of the Mac-Carthy library for a considerably less sum than was given for a similar copy at that of the Duke of Marlborough's. The volume is certainly rare and desirable, if it be considered only as a specimen of provincial printing in France. I shall be full and particular in the account of it.

The first three leaves have no signatures. On the recto of the first of these, (the ornamental initial letter C having a coat armour, with the word 'fert' above it) the text or proheme commences thus—which shews the general nature of the work:

U COMMANDCE Le liure du roy
modus et de la Royne racio le quel fait
C mencion cōmant on doit deuiler de toutes
manieres de chasses. Cest assauroir des
cerfz des biches des sangliers de cheureux
des loups ⁊ samblablemēt de toutes aul
tres bestes sauuaiges et la fasson et ma
niere de les prandre &c. &c.

Some French verses, in double columns, succeed; concluding with a table, on the recto of the third leaf—having a cut of the crucifixion and another of the descent of the Holy Spirit. On the recto of the following leaf, sign. *a i*, the text begins beneath a wood-cut of King Modus teaching his disciples the arts of the chase. It is entitled 'Comment modus donne doctrine a ses aprentis,' and the whole work

consists of questions and answers, in which latter the whole system of catching birds and beasts is developed. The text is executed in a stout, tall gothic letter, having very much the air of a book of provincial printing. In the style of art pervading the cuts, we discover something of the rude Caxtonian manner: Compare the ensuing—entitled ‘*La chace du cheureul a prandre a force,*’ on the recto of *c üj*—



with the huntsman on horseback in *Æsop's Fables*, 1484, as given in the *Typog Antiq.* vol. i. p. 215. The cut of a similar subject, on the recto of *c üij*, presents us with a huntsman not very unlike some representations which have been made of ‘*Death on the White Horse.*’

The mode of shooting a *Hare*, both from the instructions and the graphical illustration, will cause the reader to smile: ‘*Et adonques quant il les voit il se tappit au ble et luy est aduis quil est bien mucie Adonques alles tout en tour en tenant en la senestre partie vostre arc tendu et la saiecte en corde et quant vous viêdres pres de luy faictes les lieure aux leuriers passer outre et aprocher en tenant vostre arc sans arreste vostre cheual. Et sachiez que puis quil aura veu les leuriers il*

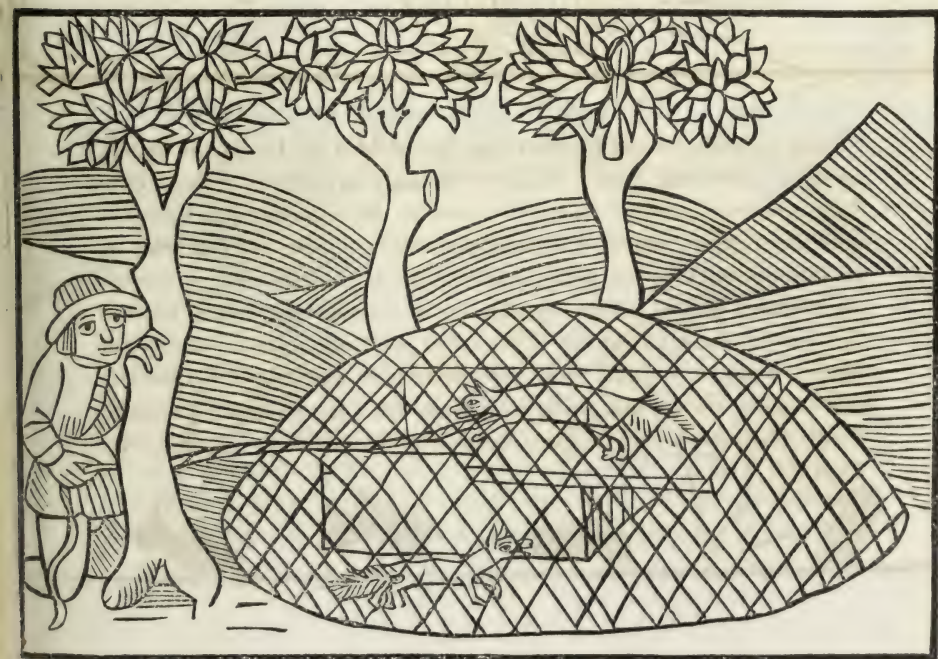
attendra le trait de si pres comme il voudra Loore de quoy on doit traire ne doit estre lōg ne fort Et qui veult traire sil nest a cheual il peult bien traire a piet en allant apres le cheual et se peult bien arester pour traire Et sachiez qui q̄ cest biē plaisant desduit en pais ou il y a foison de lieures,' &c. Sign. *f iii—f iiij.*



The morality, taught by the chase, is unfolded by La Royne Racio, as thus : ' Sy vous dirons cōment uous auez ouy ailleurs en cest liure Lez proprietes qui sont au cerf de quoy le dix branches quil a sur son chief luy furent donnees de dieu nostre seigneur pour soy deffendre de troys ennemies Cest des gēs des chiēs et des loups Entre lesquels commandemens dieu se mōstra cruciffie sur la teste du cerf a saint eustace Le quel se cōuertit pour soy mirer en ce precieulx mirouer cōme vous poues cy figure Sy peult bien ceste beste estre aproprie et figuree aux gēs desglise car les dix doytz qui sont es maīs des prestres r̄presentēt les dix cōmādemēs entre lesquels nostre seigneur est veu et regarde,' &c. Sign. *f iiij, rev.*



The method of catching *Fores* is displayed in the following cut, on the reverse of g v.



A great number of cuts shews that they still used to kill deer with the arrow. On the recto of *g vij*, that part of the work begins which relates to catching birds, beneath a wood-cut of two men, one on each side of a river. The text commences thus: 'Quant le roy modus eust monstre a les aprātis tous les desduis quon a des chiens et le mestier de venerie et darcherie et les desduis qui sont prins es. x. bestes de quoy mēcion a este faite ou liure des bestes. Il dist a ceulx qui ouir vouloiēt de faulconnerie et du desduit des oyseaux Seigneurs qui voules ouir des desduis des oyseaux il fault que celluy qui en veult iouir ait en luy troyz chose La premiere est de les amer parfaitemēt La seconde de leur estre amyable. La tierce quon en soit curieulx En ceste partie a dix chappitres par les qui eulx vous seront monstrees les manieres et tout le fait de faulcōnerie. Et comment on si doit gouuerner.

On the reverse of *h iij*, is the ensuing curious wood-cut, illustrative of 'luring a new made falcon,' '*Cy devise comment on doit loerre vng falcon nouuel affaictē*'—Et quant ton faulcon sera descharner si le gecte si pres de toy quil le puisse prandre de la longueur de la laisse Et sil le prant seurement lon doit crier hae hae et le plaistre sur le lorre contre terre et donner dessus la cuisse dune poulecte toute chaulde et le cueur et soit le vibron qui est sur la cuisse' &c.



One of the most curious of these bizarre ornaments, is a 'party of ladies and gentlemen going out a hawking,' grouped and executed, it must be confessed, in a manner somewhat different from the charming representations of the same subject by the pencil of Wouvermanns. It occurs first on sign. *h vij*, but is repeated more than once.



A little onward we observe a very curious and quarrelsome group—described in the following words. [It relates to a discussion respecting the comparative excellencies of the sports of hawking and hunting.] . . . 'le disner fust toust prest. quant ilz viendront des bois et des riuieres ou il allerent les vngs vouler et les aultres chassier Et quant il furent des boys et des riuieres reuenuz ilz cōmancerent a parler ensemble des deduis quil auoient euz ou boys & au riuieres Et disoient les faulcōniers que leur deduit auoit este meilleur quel celluy au veneurs et les veneurs disoient au contraire ainsi se batoient de leurs deduis puiz se misdrent au disner Et quant il eurent vng peu menge il demanderent aux deux qui entrebatu lestoient quelle chiere il faisoient lung a lautre Et en non dieu dist le veneur qui auoit este fereu du lourre ie debueroie bien reuenir a celluy qui me lourra car oncques faulcon nauoit este mieulx lourre que iay este et si ne menge oncques sur le lourre les

aultres cōmācerēt tous a rire,' &c. Sign. *k ij*. They get to quarrelling again—thus :



The villagers are roused by this contention, and come and put an end to the disturbance. The Count de Tancarville (as appears from the colophon) rises, and pronounces judgment by repeating to them a tale, in verse, which begins thus—and which is perhaps the earliest piece of French poetry extant relating to hawking and hunting :

r ie vous diray comment
Il se fist vng argument
De deux dames ieunes et beaulx
[C] Lune auoit chiēz et lautre oiseaulx
Sy aduint cest chose certaine
Huit iours ap̄s la magdalainne
Dun cheuallier aloit chassier
Et sa femme quil amoit chier
Le deduit des chiens fut alee
Et avecques luy fut menee

Pour soy deduire et de porter
 Pouuelles qui trouueront
 Grant cerf et si le chalseront
 Et sil firent ilz brapement
 &c. &c. &c.

The poetry occupies 17 pages, ending on the recto of *l* *iiij*, thus :

**Explicit le iugement
 Au conte de tancarville**

The remaining portion of the volume appears to be devoted to the different rules laid down by KING MODUS for *catching birds*. Some of the wood-cuts, illustrative of these rules, are singular and barbarous enough ; witness the following—' cōment le pannellon aux perdriz est fait et lamaniere : ' *m* *iiij*, rev.



Again, ' ie veul cy mettre vne maniere de prandre videocos a la flotoire, il fault que celluy qui le prandra ait vng court mantel de couleur rousse cōme les feuilles du bois qui sont fenees et vne moufles de mesmes et chappel de faultre,' &c. This rule is illustrated by the following wood-cut—in which the bird catcher approaches ' bellemēt et a loisir,' to seize his prey :



The last wood-cut, upon this subject, describes 'cômēt on prāt les aloes au feu a la cloche et aussy au resol.' The limits of this article forbid the insertion of the text, descriptive of this method of catching the 'aloe,' but the graphic illustration of it is perhaps too curious to be withheld.



The concluding three pages are devoted to 'the moralisation of Queen Racio respecting Birds,' adorned by a wood-cut of her majesty sitting with a sceptre in her hand, and three figures before her. The colophon is on the reverse of *n v*, thus:

Cy finist ce present liure intitule le liure de modus et de la royne racio Imprime a chamberp par anthoine nepret lan de grace mil quatre cens octante et six le .xx. iour de octobre.

A large wood-cut, of the Almighty, with angels, &c. above, and the town and arms of Chamberi below, conclude the volume on the recto of *n vj*. The signatures, to *m* and *n*, are in eights: *m* and *n* are in sixes. The present very sound and desirable copy, in old red morocco binding, was obtained at the sale of the Mac Carthy library.

**1194. MORTE D'ARTHUR. Printed by Caxton.
1483. Folio.**

By the aid of the incomparable skill of Mr. Whittaker, (who has supplied eleven leaves from the well known perfect copy in the Osterley library) the present volume has been perfected in the most desirable manner. The original part was supplied by the purchase of the late Mr. Lloyd's copy, at the sale of his library at Wygfair in Denbighshire;* which was in fact a finer copy, in respect to condition, than Lord Oxford's, now in the Osterley library. It is doubtless a volume of the greatest interest and rarity; and has supplied the text from which the recent splendid reprint, under the editorial care of Mr. Southey, has been so faithfully copied. Having already (*Typog. Antiq.* vol. i. p. 241-255) given so copious a description of this book (unknown to Ames and Herbert) it remains only to remark, that there are *three* sets of alphabets—each running in eights: but that 17 leaves, including a prohome and table, &c. precede the commencement of the text on *a j*. After *z*, there is *q*—also in eights. The second alphabet concludes with *z*—then *aa* to *ee* in eights: *ee* having only six leaves. The colophon, as given in the authority just referred to, is on the recto of *ee vj*. The present fine copy has been beautifully bound by Lewis, in olive-colour morocco.

* For some few (probably not uninteresting) particulars respecting this sale, the reader may consult the *Bibliogr. Decameron*, vol. iii. p. 140.

1195. NIAUIS DIALOGUS. *Printed by Schaffler, at Ulm. 1493. Quarto.*

'Dyalogus magistri Pauli Niauvis paruulis scolaribus ad latinum idioma perutilissimus.' This on the recto of the first leaf, over a small wood-cut of a master and his pupils. A, B, C, in sixes. The colophon, in six lines, is on the recto of C six. A clean and desirable copy: in calf binding.

1196. NICOLAS LE HUEN PEREGRINATIONS DE IHERUSALEM. *Printed by Michelet Topie and Jaques Heremberck. Lyons. 1488. Folio.*

This may be considered a volume of extreme interest and curiosity. On opening it, and finding the same small wood-cuts which accompany Breydenbach's Peregrinations to Jerusalem, &c. one is apt to conclude that both works are the same in substance, and that the present is a version of its Latin precursor. But an examination of the contents, or rather of the very first leaf in the volume, quickly corrects such a conclusion. The work is dedicated by the author, 'Nicole le Huë hùble professeur en saïcte theologie,' &c. to 'la roine de frâce Marguerite.' In the second page of this dedication the author observes, 'vng venerable seigneur de lesglise de magunce doyen et chambrier mon predecesseur audit saintet voiage en a escript: et de luy ou de son escript feray mension en ce present traictie par maniere moult merueilleuse: car par escript et par figures le congnoistres: non seulement par vostre entendement: mais par les yeulx corporelz: dont les hommes sont fort refocilles et leurs esperis doulcement consoles.' He goes on to say, 'Car ie proteste que en ce present traictie ne en quelcunque aultre qui soit fait ou a faire Ie ne pretens ne entens dire ne escrire chose quelcunque qui soit contre la foy ne contre bonne meurs'... 'Et moy tout corps & ame & se present petit ou exile opuscul: cōbien que sterile incompouse & mal orne ie donne & ay donne a vostre treshonneur & redoubtee haultesse par lexortation de madicte dame de Fegie et fille en Ihesucrist,' &c.

Two pages of rubrics follow. On the reverse of a *iiij*, 'the preface by way of introduction,' commences and extends to the reverse of a *vij*. On the recto of a *vij*, at bottom, is an interesting passage describing 'the commencement of the author's journey from his native land to Venice.' He says that he left the convent of *Ponteau de mer* (or Pont

Audemer, as now called) in Normandy, in the diocese of Rouen, ' natif ou diocese de Lisieux.' ' The master and very reverend prior of the said convent, brother Ioffroy, the recluse, doctor in theology, attended him, with a great number of brother-monks, shedding tears at his departure—they conducted him, for three successive days, as far as Chartres, when a noble gentleman, the Chevalier Monseigneur de la Mouriniere took the further conduct of him : and he appears to have set sail on the 20th of April, 1487, (qu.?) From Chartres he went through Savoy to Turin—when he sold his horses ; and he reached Venice just before the feast of St. Mark. Here a multitude of respectable people, from all quarters of the globe, gave him a gracious reception.' In the following section the author describes who were his companions, and proceeds very methodically in his account of the necessary preparations. On *b ii*, reverse, begins his description of Venice, of which the following is the conclusion.

**Sensluit par figure noble pourtraicture dicelle
cite : qui y met la cure voit par grant mesure la
sublimate. Et apres sensluit pour bray le descript
du pelerinage quay veu ⁊ poursuit.**

This is succeeded by a large plate of Venice, executed upon COPPER—thus verifying the accuracy of M. Brunet.* The larger, folded, plates, are all upon copper. The smaller cuts are *copies* after those in Breydenbach, but not precisely the same blocks. The signatures run, *a* to *n* in eights : *n* 6, *o* 8, *p* to *s* in sixes—*s* eight. On the reverse of *s vij*, is the colophon thus :

**Des saintes peregrinations de iherusalem et des auirons
⁊ des lieux prochains. Du mont de synay ⁊ la glorieuse
katherine : Cest ouuraige et petit liure contenāt du
tout la description ainsi que dieu a voulu le dōner
a cōgnoistre. Imprime a Lyon par hōnestes hōmes Mi
chelet topie de ppmont : ⁊ Jaques heremberck dalemaigne
demourant audit lpon. Mā de nostreseigneur Mille. cccc.
quatrebīgtz ⁊ huitz et le. xxviii. de nouēbre**

A leaf, with representations of the giraffe and baboon, &c. concludes the volume. The type is singularly sharp and close, but tall and not

* See page 88, ante.

inelegant. The device of the printers is on the reverse of this last leaf, thus :



This is, upon the whole, a very desirable copy, in red morocco binding.

1197. NIDER, I. DE LEPRO MORALI. *Printed by Gering, Crantz, and Friburger. 1477. Quarto.*

Printed in the small gothic type of these printers. It begins (having had, I suppose, previous tracts) on the recto of *g* 2, to *p* 8, in eights. The colophon is on the reverse of *p* 8, in nine lines. The material part is thus :

----- Qui completus est
parisiis per Martinū crantz, Adalricum gering
et Michaelē friburger. Anno dominice natiui-
tatis Millesimoquadringentesimoseptuagesimo
septimo, die quinta mensis aprilis.

A sound copy ; in French calf binding.

1198. OCKHAMI DIALOGI. *Printed by Cæsar*
and Stol. 1476. Folio.

Printed in double columns throughout : without numerals, signatures, and catchwords. A full page has 40 lines. A table occupies the first 14 leaves. Then a blank leaf. On the reverse of the 274th leaf of text (the text immediately following the blank leaf) there is the ensuing colophon :

Explicit liber septimus prime par-
tis dyalogorū de creditoribus, fauto-
ribus et receptoribus hereticoꝝ. Im
pressus PARISIIS . Anno
dni . l . 4 . A . 6 . die 5 . Iulii : feliciter

Then two blank leaves ; on each of which is a different water-mark. A second part of the dialogues follows, in 27 leaves. Then a blank leaf. Thirdly and lastly, ' a compendium of the Errors of Pope John XXII. composed by Ockham,' in 19 leaves. At the end :

Compendii* errorum iohan-
nis vicessmisecūdi finis.

In the whole, therefore, this impression contains 334 printed leaves ; the blank ones making it 338. Although no name of printer be subjoined, this is undoubtedly the production of the press of Cæsar and Stol. With the exception of some worm-holes, at the end, this copy may be considered equally beautiful and desirable. It is bound in calf, in imitation of French binding, (but very much better) with marbled leaves, gilded, by C. Lewis.

* Sic.

1199. OFFICIUM B. VIRGINIS. *Printed by Jenson.*
Venice. 1475. Octodecimo.

One of the most beautiful little volumes imaginable. There are only 12 lines in a page, and the width of a page is not quite one inch and a half. The copy under description is UPON VELLUM—white, thin, and beautiful throughout. A calendar of 16 leaves precedes the commencement of the text: the first page of which is here illuminated; but from a portion which is cut away, we perceive, with regret, that the volume was once larger. There are neither signatures, numerals, nor catch-words. The seven penitential psalms commence on the recto of the 86th leaf. On the recto of the 116th leaf the ‘Office for the Dead’ begins. On the 169th leaf the ‘Office of the Holy Cross’ begins. On the 180th and last leaf is the following colophon:

Officium beate virginis
 impressū venetijs per Ni-
 colaum Jenson gallicum
 . M. cccc. lxxv. feliciter.

There is a good portion of red printing in this impression; but the manner in which the illuminator has inserted the capital initials, in blue or red, in almost every page, cannot be too much admired. Upon the whole, this little volume may be fairly called quite a gem in its way. The binding (in dark blue morocco) by C. Lewis, is equally splendid and appropriate.

1200. OFFICIUM B. VIRGINIS. *Printed by J.*
Haman de Landoia. Venice. 1488. Octodecimo.

Of somewhat less beauty, both in printing and decoration, is the present almost equally desirable volume with the preceding. It is also UPON VELLUM, but of not quite the same delicacy of colour. The earlier pages, especially that of the commencement of the office, are rather seriously injured: but, upon the whole, it is a little treasure in its way. The printed text is even of narrower dimensions than that of the preceding article, but a full page contains 16 lines. The calendar occupies the first 12 leaves. Then four leaves of introductory matter. These should seem to be signatures *a*, *b*: as the Office of the Virgin commences on signature *c*. The signatures, to *v*, run in eights. The

colophon, on the reverse of *v vij*, is as follows—(printed in red, in nine lines, in the original.)

Officiū beate marie v̄ginis vna cū septē psalmis peni-
tētiālib⁹: officio mortuorū: scē crucis ⁊ scī spiritus
explicit: Impressus Venetijs per Joannē haman de
landoia: dictum hertzog Anno salutis xpiane .
M. cccc. lxxxviij.

The binding of this volume, by C. Lewis, in dark blue morocco, is, if possible, yet more beautiful than that of the preceding.

1201. OMNIBONUS LEONICENUS. DE OCTO PARTIBUS ORATIONIS. *Printed by J. P. de Lignamine.* 1475. Quarto.

A full page contains 21 lines. There are neither numerals, signatures, nor catchwords. In the whole, 132 leaves. On the recto of the last leaf is the colophon, thus :

Omniboni Leoniceni Vincentini.
Viri clarissimi De octo ptibus orationis Liber. Rome in domo Nobilis uiri Ioannis Philippi Lignaminis Messaneñ. S. D. N. familiaris Impressns* est. Anno dñi MCCCC. LXXV. Die Vltima mensis Marcii. Pont. Syxti IIII. Anno quarto.

An indifferent copy of rather a rare edition. In red morocco binding, with gilt leaves.

1202. ORDONNANCES SUR LES MONNOYES. 1493. Quarto.

On the recto of the first leaf we read ‘ Copie et vidimus des ordonnances du roy nostre sire touchant le fait des mōnoyes Publiees a Paris, a lyon, et en pluseurs autres bōnes villes de ce royaume.’ In the

* Sic.

whole, six leaves on signature *a*. The date of the ordinance is 1493; but when, and where printed, I cannot tell. Probably at Lyons. In neat calf binding.

1203. PALMA VIRTUTUM. Italicè. *Printed by Jenson. Without Date. Quarto.*

—— PAROLE DEVOTE. Italicè. *By the same Printer. Without Date. Quarto.*

These two tracts form a portion of the same volume, in its original oak-cover binding, of which the DECOR PUELLARUM, LUCTUS CHRISTIANORUM, and GLORIA MULIERUM constitute the earlier pieces. These latter have been described in the *Bibl. Spencer*, vol. iv. p. 116-127, &c. Of the first of the above tracts, the prefix is thus:

QVESTA E VNA OPERETA

Laq̃le se chiamā palma uirtutū
zioe triumpho de uirtude: laquale da
Riegola: Forma: et modo a qualunq;
stato: ouer persona nel seculo se sia: a
poder uiuer senza peccato mortale nō
ipaziando niuno suo honesto e neces-
sario exercitio al uito pertinente e al
uestito condecete.

A full page has 21 lines. There are neither numerals, signatures, nor catchwords. In the whole, 31 leaves. The four last pages are occupied by Latin sentences; beginning with a grace after dinner. On the recto of the 31st is the colophon, thus:

DEO GRATIAS AMEN.

OPVS NICOLAI IENSON

GALLICI. M. CCCC. LXXI.

The reverse is blank. Then a blank leaf. On the recto of the following leaf, begins the second of the above treatises:

QVI COMENZA EL PROEMIO
DEL ORDINE DEL BEM VIVER

DE LE DONE MARIDADE CHIA-
MATO GLORIA MVLIERV. M.

Seventeen lines are below. A full page contains 21 lines. In the whole, 26 leaves. On the 16th leaf begins the

PAROLE DEVOTE DE LANI-
MA INAMORATA IN MISSE
IESU.

On the recto of the 26th and last leaf is the colophon, thus :

M. CCCC. LXXI. OCTAVO IDVS
Aprilis : per Nicolaum Ienson gallicū
opusculū hoc feliciter impressum est.

The reverse is blank. All these four tracts appear to be in their original condition, as to soundness and amplitude of margin. This precious volume, obtained from the sale of the Duke of Marborough's library, in 1819, has been recently most beautifully bound in green morocco by C. Lewis—preserving the ancient boards.

1204. PELAGIUS ALVARIUS. DE PLANCTU ECCL.
CATHOLICÆ. *Printed by John Zeiner. Ulm.*
1474. Folio. 2 Vols.

The present is one of the many very magnificent folio volumes which have issued from the press of John Zeiner at Ulm. The condition of the copy under description is surprisingly fine. Fifteen leaves of a table, or rather alphabetical index, precede the text. The whole work is printed in double columns with running titles in roman capitals. The first part or volume contains 118 leaves, exclusively of the title. At the end we read :

Grā spū sancti finit prima pars
huius operis feliciter.

The second part contains 271 leaves. Each part commences with a fanciful and not tasteless wood-cut border ; and the initial capital letter to the first part has really considerable merit on the score of capricious grouping. On the reverse of the 271st leaf, having only one column printed, are the subscriptions of the author and the printer. The

whole of the former, and the concluding part of the latter, are worth subjoining :

Subscriptio compilantis. opus p̄scriptum.
 Manu propria vna vice correxi . & apostil-
 laui Anno domini . M . CCCxxv . in algarbie
 portugalie vbi sum p̄sul in villa ramra Sedō
 correxi . & apostillaui in sancto Iacobo de com-
 postella . Anno domini . M . CCCxi . In p̄ma
 parte istius opis sunt . lxx . articuli . In .ij. vero
 pte . xcij.

- - - - - Per honorabilē virū
 iohānez zeiner de . Rütlingen p̄creatum vrbe
 Alm amorātem . cū summa diligētia correcta
 atq; arte imp̄ssoria effigiata . Cum indiuidue
 trinitatis adiutorio finita . ⁊ feliciter consum-
 mata . Anno dn̄i Mllesimo q̄dringētesimosex
 tuagesimo quarto . die vero . xxvj . octobris .

¶ Cui debetur laus &c.

The intrinsically beautiful condition of this copy has been before noticed. Its exterior ornament is equally captivating; for it is among the most sumptuously bound volumes in the library, by Hering, in dark blue morocco.

1205. PEREGRINATIO BEATÆ VIRGINIS, &c. *Without Name of Printer, Place, or Date.* Quarto.

An extremely beautiful copy (from the monastic library of St. Peter's at Salzburg) of an uncommon, neatly printed, and embellished little quarto volume. In other words, as appears from the numerous woodcuts, this is a Life of Christ. Among the cuts, which are small horizontal pieces, being three in one block, there is a representation of what seems to be the marriage of Joseph and Mary, by a Bishop. The first leaf has no signature. On the recto of *a ij*, we read this prefix :

**Prefacio in itinerarium seu peregrinatio-
 nem : beate virginis ⁊ dei genitricis marie**

The third leaf is filled by wood-cuts—each in three compartments. The ‘ first part of the peregrination ’ follows : ending on the reverse of the 6th leaf. Then a leaf, having, on the reverse, a wood-cut of the Almighty and the heavenly host above, and the Virgin below, with extended arms—beneath which are seen the Pope and the ecclesiastical orders on one side, and the temporal orders on the other : indicating the supremacy of the character in question over all earthly religions. Another leaf, filled with wood-cuts, follows : in the second of these cuts is the meeting of Mary and Elizabeth—with their respective pregnancies marked in a very unusual manner. On the recto of *b i*, begins the second part of the *Gesta Virginis*. The signatures run to *e*, in eights. Those leaves which are filled with wood-cuts, not having the marked signatures, are to be counted in the gathering. On the reverse of *e iij* (where the ‘ *exclamatio de beatitudine eterna* ’ of one leaf, concludes) is the colophon, thus :

**finis itinerarij seu peregrinatio-
nis beate marie virginis**

Panzer, vol. iii. p. 546, or rather Zapf, justly supposes that this volume was printed by Reger, at *Ulm* : whether by Reger or by J. Zainer, is uncertain ; but the ornamented capital initials are not unlike those of Leonard Hol. This beautiful copy is bound in pale russia by Hering.

**1206. PEROTTI REGULÆ GRAMMATICALES. Printed
by Vindelinus de Willa. 1475. Folio.**

This is a rare and estimable impression. The type bears a resemblance to a character which may be supposed to be between that of Besicken and Arnoldus de Bruxella. The impression is entirely destitute of numerals, signatures, and catchwords. A full page has 36 lines. On the recto of the 101st and last leaf is the colophon, in five lines and a half, and a word of the sixth. The latter part of the colophon is thus :

- - - - - Rome quoq; impresse per me
Vuendellinū* de Vuilla in artib⁹ magistrū duodecimo
Kalendas Octobrias. Anno salutis Millesimo quadrin-
gesimoseseptuagesimoquinto.

* In the Index to the *Bibliotheca Spenceriana*, this printer's Christian name is made ‘ *Wilhelmus*,’ by mistake.

The register is beneath. The present copy, although large, is in a tender and rather undesirable state. Elegantly bound in russia by C. Lewis.

1207. PEROTTI CORNUCOPIA. *Printed by J. P. de Lignamine. Rome. 1475. Folio.*

The title, or prefix, is in four lines of capital letters, above the first page of text, on the recto of the first leaf. The edition is printed in long lines, and there are neither numerals, signatures, nor catchwords. On the recto of the 171st leaf, above the register, we read the colophon thus :

Rome in domo Nobilis uiri Ioannis Philippi de Lignamine Messaneñ. S. D. N. familiaris : hic libellus Impressus est Anno dñi. MCCCCLXXV. Die uicesima nona mensis Maii Pont. Syxti. IIII. Anno q̃rto.

A sound copy, but not free from soil. Very elegantly bound in stamp ornamented calf, with gilt leaves, by Hering.

1208. PETRARCHA—HISTORIA GRISELDIS. (*Printed by Ulric Zel.*) *Without Date. Quarto.*

I have little hesitation in calling this the PARENT IMPRESSION of the well known history of PATIENT GRISEL. The title, on the recto of the first leaf, is as follows :

Epistola dñi. Francisci Petrarche. Laureati
poete. ad dñm Johēm. Florentinū poetam.
De Historia. Griseldis. mulieris maxime cō
stantie et patiētie. In preconium omniū lau
dabilium mulierum ∴ ∴ ∴

Twenty one lines are below. A full page has 27 lines. The history begins on the recto of the second leaf. There are neither numerals, signatures, nor catchwords. On the reverse of the 11th and last leaf is the colophon thus :

Explicit Epistola dñi Francisci petrarche lau

reati poete. ad dñm Johez florentinū poetam
de cōstantia Grifeldis mulieris. maxime con-
stātie ⁊ patientie. in preconium omniū lauda-
biliū mulierum ∴ ∴ ∴

This sound and desirable copy, bound in red morocco, was bought of M. Chardin at Paris.

1209. PETRARCHÆ BUCOLICUM CARMEN. *Printed
by Ter Hornen.* 1473. Folio.

EDITIO PRINCEPS. On the recto of the first leaf, beneath the running title 'Parthenias,' printed in red, we read the following prefix—also executed in red :

Viri p̄clāissimi atq poete īsignis fr̄ācisci petrarche d' florēcia Rome nup laureati bucolicū carmē in cipit in xij eglogis distictū q̄rū prima titulāt Partheias. Collocutoēs autem Silui⁹ et Monicus ∴ ∴

On the reverse of the 30th and last leaf (without numerals, signatures, or catchwords) is the colophon, printed in red, thus :

Viri preclarissimi atqz poete īsignis fr̄ācisci petrarche de florēcia Rome nup laureati bucolicū carmen explicitū est feliciter imp̄ssū colonie p me Arnoldū ter hornē Anno dñi 1473. Crist⁹ laudet fuit a quo quicquid habetur ∴ ∴ ∴ ∴ ∴

His usual device, in red, is beneath. Panzer, vol. i. p. 276, is wrong in calling this impression a quarto: it being manifestly of the folio form. It is clear, however, that Panzer had never seen a copy of the work. The present is a very desirable copy, in russia binding.

1210. PETRARCHA. TRIONFI, COL COMMENTO
DI BERNARDO DA SENA. *Printed by T. de
Reynsburch and R. de Novimagio. Venice.
1478. Folio.*

The prefatory matter occupies *a* 2, 3, and 4. On the reverse of *a* 4 the first triumph of Petrarch, with the surrounding commentary, begins. The commentary is very copious. The signatures run thus: *a* 10, *b* 8, *c* 6, *d* and *e* 8, *f* 10, *g* 8, *h* and *i* 6, *I* and *k* 8, *l* 6, *m* 8, *n* 6, *o* 8, *p*, *q*, *r*, and *s*, each 6: *t* 10: *aa* 8, *bb*, *cc*, *dd*, *ee*, and *ff*, each 6: *gg* 10. On the recto of *gg* 10, is the following colophon:

**Finisse il comēto deli triumphhi del Petrarcha composto
per il pstantissimo ph'o chiamato melsser Bernardo da
Sena imp̃sso nella inclita cittada da Venexia p Theodoꝝ
de Reynsburch et Reynaldū de Nouimagio compagni.
nelli anni del signore. M. cccc. lxxviij. adi. vi. del mese
de febraro.**

This work is printed in a small close gothic letter; and the present copy (obtained from the sale of the Apponi library at Vienna) with the exception of some objectionable leaves at the beginning, is a large and desirable one. It has been recently bound in dark speckled calf, with gilt leaves, by Mr. C. Lewis.

1211. PETRARCHA. DE VITA SOLITARIA. *With-
out Name of Printer, Place, or Date. Folio.*

Three pages of table precede the text. In the whole, 89 leaves: with the following colophon on the recto of the last leaf:

**Explicit liber secundus Francisci petrarche
Poete Laureati de Vita Solitaria**

The reverse is blank. This edition is distinguished for being executed in a roman character, in which the letter R is so singularly formed; and is gratuitously given by Panzer to a printer of Strasbourg. The present sound and desirable copy was obtained of M. Chardin at Paris. In French red morocco binding.

1212. PETRARCHA. DE REMEDIIS UTRIUSQUE
FORTUNÆ. *Without Name of Printer, Place,
or Date.*

This impression (of the printer of which I am ignorant) is evidently a copy of that of Ter-Hornen's (see *Bibl. Spencer.* vol. iii. p. 452) of the date of 1471. The numerals of the leaves, in the centre of the right margin, denote this. The type has somewhat of an approximation to that of Fyner, or the smallest type of Eggesteyn. As this copy appears to be defective, after folio 119, I cannot say whether a colophon belongs to it. The rubrics, at the end, which refer to folio 143, occupy eleven leaves. In sound condition. Unbound.

1213. PETRI COMBSTORIS HISTORIA SCHOLASTICA.
Printed by Ginther Zainer (at Augsbourg.) 1473.
Folio.

This book, which has been sufficiently well described in the authorities referred to by Panzer, (vol. i. p. 103) presents us with rather a magnificent specimen of the roman type of G. Zainer. It exhibits also a typographical curiosity, in the marking of each leaf, by the same numerals, both on the recto and reverse; and it is also among the very earliest books which have the leaves numbered. The description need only be brief. A table of six leaves, not numbered, precedes the text. The text consists of short historical and scholastic dissertations upon each chapter of the Bible. On the reverse of folio CCXIII. we read the colophon thus:

Finit hystoria que et vulgato vocabu
lo scholastica. a Petro comestoris* edita. Per
Gintherum vero zainer litteris eneis im-
pressa. Anno a partu virginis salutifero
Millesimo quadringentesimo septuagesimo
tercio

This large and very desirable copy (formerly in the Eichstadt collection) was obtained from the public library at Augsbourg. It has been since handsomely bound in russia by Hering.

* Sic.

1214. PHALARIDIS EPISTOLÆ. Italicè. *Without Name of Printer or Place.* 1471. Quarto.

I consider this to be not only the FIRST EDITION of the *Italian version* of the Epistles of Phalaris, but probably a previous publication to any known impression of the Latin version—although the colophon purports it to be expressly translated from the Latin of Aretin. Yet the Latin copy might have been a MS. It is doubtless an exceedingly rare volume. The printer is unknown to me; but, to the best of my recollection, there are several books upon the continent—especially upon medical subjects—which are executed in the same type. The translator was Barthius Fontius; whose prologue occupies the first leaf, ending at the 7th line of the second page of the leaf. The address to Malatesta follows—which occupies seven pages and a quarter. There are neither numerals, signatures, nor catchwords. A full page has 25 lines. The type (roman) is thin and round: and both lines, letters, and words, are well spaced. In the whole, 63 leaves. At the bottom of the recto of the last leaf, is the colophon—thus:

PHALARIS EPISTOLARVM OPVS NO
BILISSIMVM A BARTHIO FONTIO FLO
RENTENO A LATINO IN VVLGAREM
SERMONEM TRADVCTVM FELICITER
FINIT. .M.CCCC.LXXI.

There is, I believe, no known impression in the Latin language with so early a date: nor is there reason to suppose that the above refers exclusively to the time of finishing the Italian version—as we see the same date expressly in the work of Baptista de Albertis de Amore, (see p. 29, ante) by the same printer. The present very sound, large, and fair copy, was obtained of M. Chardin at Paris. It is handsomely bound in dark blue morocco.

1215. PHALARIDIS EPISTOLÆ. Latinè. (*Printed by Ulric Han.*) *Without Date.* Folio.

This exceedingly rare edition, obtained by his Lordship from Mr. A. Horn, seems to have escaped the notice of all bibliographers. That it is printed in Ulric Han's large, and second form of type, is unques-

tionable. It begins thus, on the recto of the first leaf, without any prefix :

ELLEM Malatesta Nouelle Princeps illustri-
lustris : tantā mihi dicendi facultatem da-
ri : ut uel præstantiæ tuæ : uel phalaridis no-
stri epistolis : quas nuper e græco in lati-
&c. &c. &c.

A full page has 32 lines. There is no introduction whatever of the large gothic type observable in Ulric Han's earlier pieces. On the reverse of the 37th leaf is the imprint, thus :

Phalaridis Tyranni Agrigentini Epistolę ad illustrē prī-
cipem Malatestam p Franciscum Aretinum translate fe-
liciter Expliciunt

Then a table of three leaves. This may probably be the very earliest impression of the Latin version of the Epistles of Phalaris. The condition of this copy cannot be exceeded ; and it is so large, that it may be better designated as a folio than quarto. It is sumptuously bound in crimson morocco by Hering.

1216. IDEM OPUS. *Printed by the same Printer.*
Without Date. Quarto.

I consider this as a subsequent edition. The editorial epistle of Cardinal Campanus to Cardinal Piccolomini, in 16 lines, occupies the reverse of the first leaf. On the recto of the second, is the prefix or title to the work, in three lines, which informs us that Francis Aretin was the translator. A full page has 29 lines, and the large gothic type is frequently introduced by way of titles. There are neither numerals, signatures, nor catchwords. In the whole 46 leaves ; having the following subscription on the recto of the 46th :

Phalaridis Tyrāni Agrigētini Epistole ad
Illustrem principem Malatestā per Franciscū
Aretinum Translate feliciter Expliciunt.

The present is a sound copy, in blue morocco binding.

1217. PHALARIDIS EPISTOLÆ. Latinè. *Printed by Antonius of Venice, at Florence. Without Date. Quarto.*

On the recto of *a i* begins the proheme of Francis Aretin, the translator. The work contains signatures *a* to *e*, inclusively, in eights. The type is round, and rather large, but of a thin body: yet, upon the whole, has an elegant appearance. On the reverse of *e viij*, at bottom,

Impressum florentiæ p Antoniū uenetum.

This is a very desirable copy, in calf, with gilt leaves.

1218. PII SECUNDI EPISTOLÆ. *Printed by Zarotus. Milan. 1473. Folio.*

In the whole, 180 leaves, with 32 lines in a full page. The colophon is on the recto of the 177th leaf, thus—the reverse being blank.

OPVS ipressum Mediolani Per Magistrum Antonium De Zarotis Parmensem : Mcccclxxiii. Maii. xxv: .

A table of three leaves concludes the volume. A sound and desirable copy; bound in olive colour morocco.

1219. PII SECUNDI HISTORIA BOHEMICA. *Printed by I. N. Hanheymer and Schurener de Bopardia. Rome. 1475. Folio.*

This edition has been in most of the greater libraries in Europe, as may be seen on inspecting Panzer, vol. ii. p. 452, no. 177; but such a copy as the present has probably never adorned the shelves of either of the collections referred to in the authority just mentioned. With the exception of the first six or eight leaves—which are slightly wormed in the bottom margin—this may be pronounced to be perfectly in its original state as to size and condition. This impression has neither numerals, signatures, nor catchwords. A full page has 33 lines. On the reverse of the 72d and last leaf—beneath five lines of imprint, which informs us that the work was composed in 1458—we read the following colophon:

In presenti Historia certat rerum uarietas : ac magnitudo cum scribentis candore atq; grauitate : Impressorib⁹ Mg^{ris} Iohanne Nicolai Hanheymer de Oppenheim & Iohanne Schurener de Bopardia. Rome Anno Iubilei et a Natiuitate Ihesu Christi. M. CCCC. LXXV. Die X. mēsis Iannarii. Sedēte Clementissimo Sixto Papa Quarto Anno ei⁹ foelici Quarto Regnante Inuictissimo ac Illustrissimo Principe et dño dño Friderico Tertio Ro. Impatore semp augusto Imperii eius Anno Vigesimoquarto .

Memento mori

A small death's head, cut in wood, is beneath the last line. The present is the only volume in Lord Spencer's library which contains the name of I. N. Hanheymer as a printer with S. de Bopardia. The types are however decidedly of the character used by the latter printer. This most beautiful and desirable copy is bound in red morocco by Hering. It was obtained from the public library at Augsbourg ; having been formerly in the Eichstadt collection.

1220. PII SECUNDI TRACTATULUS DE CAPTIONE VRB. CONSTAN., &c. *Printed by J. P. de Lignamine. Without Date. Quarto.*

We will first read something like a *diverting* ms. memorandum prefixed to this little tract of five leaves only : of which the printing is unquestionably from the press of J. P. de Lignamine. ' Tractatulus iste Pij II. Pontificis Romani antea Ænee Sylvij Piccolominei, inter libros rarissimos est adnumerandus. Fuit enim omnibus Bibliographis usque adhuc ignotus, quamvis nota sint alia duo opuscula eiusdem, scilicet Bulla Crociata contra Turcas, typis Moguntinis data anno 1458, primo scilicet anno Pontificatus Pij II. et Sermo contra Turcas ad Principes Xtianos typis Romanis editus anno 1470. Sed noster Tractatulus editus fuit Romæ circa annum 1463, ut apparet ex caractere, eiusdem formæ, quô prodijt *Sublaci Lactantius* anno 1465. Eadem enim est magnitudo literarum, eadem forma abbreviationum, et maiusc. &c. spatium linearum, in Epist: suis idem Pius loquit'. de hoc. Cimelion haud spernendum quâvis Bibliothecâ dignum. Iste Tractatulus est primus liber in Italiâ in lucem datus.'

How any man, in the possession of his eyesight, could possibly perceive the least conformity between these types and those of the *Soubiaco monastery*,* is positively marvellous: and how any bibliographer could suppose it to have been printed or published in 1463, and therefore (as it necessarily would have been) 'the first book printed in Italy,' is equally extraordinary. The more correct date would be about 1470-2. The prefix is thus:

Pii. ii. Pontificis Maximi de Captione Vr
bis Constātinopolitanę Tractatulus Incipit
feliciter

Twenty-one lines are below. A full page contains 24 lines. On the recto of the 5th and last leaf, the concluding line is thus—

toris xpi. ii. &. l. supra. M. ccccq; concurrit.

The reverse is blank. The present scarce specimen of the printer's press is neatly bound in red morocco by C. Lewis.

1221. PITHSANI ARCH. CANT. LIBER DE OCULO
MORALI. (*Printed by Sorg.*) *Without Date.*
Folio.

On the recto of the first leaf, we read, in two lines. 'Iohānis Pithsani Canthuariensis: ordinis fratrum minorum liber de oculo morali foeliciter incipit.' The author was our ARCHBISHOP PECKHAM, who was raised to the see of Canterbury in 1279. The impression is destitute of numerals, signatures, and catchwords, and contains 52 leaves. Although no name of printer be subjoined, the typographical execution is evidently that of *Anthony Sorg*. On the recto of the last leaf we read

**Tractatus (Iohannis Pithlani archiep̃i Cantu-
ariensis) de oculo morali finit feliciter.**

The present is a sound copy; in old red morocco binding—with the Specul. M. V. by Bonaventure, by the same printer.

* It is just possible that the above ms. memorandum may have been attached to another similar tract, which is lost: for the first leaf of the present has the ms. numeral 282, implying that it was preceded by something else.

1222. **PII SECUNDI DIALOGUS.** *Printed by Schurener de Bopardia. Rome. 1475. Folio.*

Panzer, vol. iii. p. 453, no. 179, has referred to several authorities concerning the description of this book. It may be here therefore only necessary to observe that it contains 33 leaves; without numerals, signatures, or catchwords: a full page having 37 lines, and a prefix of two lines to the first. On the recto of the 33d and last leaf is the colophon, thus:

Presens Liber impressus est Rome per Magistrum
Iohannem Schurener de Bopardia. Anno Iubilei et
a Natiuitate dñi M. CCCC. LXXV. Die xi. Mensis
Septēbris. Sedēte Sixto Papa Quarto Anno eius
Quinto.

The reverse is blank. This large and beautiful copy (bound in green morocco by Hering) was obtained from the library of St. Peter's monastery, at Salzburg.

1223. **POGGII FACETIÆ.** (*Printed by Creussner.*)
Without Date. Folio.

The name of Creussner is not subjoined, but the types are unquestionably those which he made use of. Five leaves of table are followed by 56 leaves of text. On the recto of the 61st and last leaf, is the colophon:

Poggij florētini secretarij apl'ici facetiaꝝ liber
explicit felicif

A desirable copy, in elegant morocco binding by Lewis.

1224. **POLITIANI OPERA: ET ALIA QUÆDAM LECTU
DIGNA.** *Printed at Florence. 1499. Folio.*

A reprint of the Aldine impression of the preceding year: see *Bibl. Spencer.* vol. iii. p. 468. In the whole, 208 leaves, ending with the 'Liber Epigrammatum Græcorum,' which presents us with a Greek type like the early types used by Jenson and V. de Spira at Venice.

On the reverse of M 3 (second alphabet) in eights, we read the following colophon :

Impressum Florentiæ :
& accuratissime castigatum opa
& impensa Leonardi de Augis
de Gesoriaco Die decimo au-
gusti . M. ID.

A very indifferent copy, in old calf binding.

1225. POLYBIUS. Latinè. Printed by Bernardinus Venetus, at Venice. 1498. Folio.

This impression contains two Latin versions. One (of the three books) by Leonard Aretin. The other (of the five books) by Nicolaus Perottus. It is printed in long lines, with a full page, having signature *a* in eight, and *b*, *c*, and *d*, in sixes : this finishes the version of Aretin. That of Perottus is printed somewhat more loosely, upon *a* to *p*, in sixes : *p*, *q*, and *r* in fours ; and *s* in sixes. On the reverse of *s v* is the colophon :

Bernardinus Venetus Anno a natali Christiano
. Mcccclxxxviii. Venetiis impressit

This is followed by some verses of Janus Pannonius, composed in 1458. A neat copy, in calf binding, with gilt leaves.

1226. POMPEIUS FESTUS. Printed by J. de Colonia, &c. 1474. Quarto.

The first leaf is blank. On signature *a* 2 the text of the work begins, having 29 lines in a full page. The signatures run thus : *a*, *b*, and *c*, each in ten leaves : *d* and *e* in eights : *f* six ; then *ff* six : *g* and *h* in eights : *I* ten : *k* ten : and *l* six. On the reverse of *k* ten is the colophon, thus :

Festi Pōpei liber p optime emēdat⁹ explet⁹ ē : ac īpes⁹
Iohānis de Colonia nec nō Iohānis māthē de Gher
rezē q una fidelit̃ degūt īpssioni dedit⁹ Anno a na
tali christiano. M. cccc. lxxiiij die xxiiij decēbris.

The six following leaves are occupied by signature *l*. The present is a sound and desirable copy, bound in russia by Hering.

1227. POMPEIUS FESTUS. *Printed by R. de Engyn-gen. Rome. 1475. Folio.*

This is among the rarest impressions of the author, as the printer is scarcely known in the annals of typography. The type is not wholly unlike that of Adam de Ambergau, with a mixture of that of Laver. A brief address, subscribed 'De Romaulis' precedes the text, on the reverse of the first leaf. The whole is printed in long lines, without numerals, signatures, or catchwords. On the recto of the 185th and last leaf, is the ensuing colophon :

Collectanea Arrogantissimi Pompei Festi.
Priscisq; uerbis pmulgata. a Johāne Heynhard
de Engynngen. Constantien. Impressa Rome Sub
Sixto. IIII. Pont. Maxi. Anno sed nedum
salutis eiusdem. Absoluta saluberrime extiterant.
A. D. M. . LXXV. Calend̄ vero Octobr̄.

A register is on the reverse. The present is a very desirable copy, in yellow morocco binding.

1228. POMPILII SYLLABICA. *Printed at Rome by Sylber. 1488. Quarto.*

This volume, although of a date not to render it rare, happens to have escaped Panzer. An address by the author to Cæsar Borgia occupies the first two pages and a half. The text commences immediately after upon the recto of the second leaf. There are neither numerals, signatures, nor catchwords; but running titles. On the recto of the last leaf are the following verses and colophon :

GENT. PINDARI SINTESII
SVBLACENSIS
EPIGRAMMA.

Pympleos peragrarare cupis quicūq; recessus
Et per Messaica tinguere pectus aqua.

Seu uelis Heroo tumidus prodire Cothurno :
 Siue per undenos uoluere uerba gradus.
 Seu tibi Dyrcei subeunt modulamina cyeni :
 Seu cupis Eolica plectra mouere fide.
 Ter : quater : ad Pluteum noctu : crepitante lucerna :
 Perlege Pompilii scripta diserta mei.
 Sic poteris dextro carmen diducere phoebo :
 Dura uel arguta saxa ciere cheli.

Imp̃ssum Romae A magistro Eucharior Sylber
 Alemano. Anno a Natali Saluatoris. M CCCC.
 LXXXVIII. Mense Iulio. Sedente Ponti. Max.
 Innocen. VIII. Ex Sodalitate Sancti Victoris : &
 Sociorum In Viminal.

By the register which follows it should seem that the gatherings extend to *k* in fours. An indifferent copy : in russia binding.

1229. POMPONIUS MELA. DIONYSIUS DE SITU
 ORBI. *Printed by Ratdolt at Venice. 1482.*
 Quarto.

A neat wood-cut of a map, in which metal types are introduced for titles and descriptions, &c. occupies the reverse of the first leaf. On the recto of the following, A 2, the work is thus distinctly mentioned by the following titles : printed in red.

Pomponij Mellae Cosmographi Geographia :
Prisciani quoq; ex dionysio Thessalonicensi de
situ orbis interpretatio
Pomponij Mellae de orbis situ Liber primus.
 &c. &c. &c.

The signatures run in eights. On the recto of D vj the first treatise terminates, and the metrical version of Dionysius by Priscian begins on the reverse. On the recto of F viij is the colophon, thus :

Pomponij melle vna cū prisciani ex dionysio de or-
bis situ interpretatione finit. Erhardus ratdolt Au-

gustēfis impressit Venetijs. 15. Caleñ. Augusti Anno salutis nostre. 1482. Aus deo.

This large and beautiful copy was obtained at Augsburg. It is now elegantly bound in calf, with gilt leaves, by Lewis.

1230. PONTANI SINGULARIA DE URBE. Printed by Vindelin de Spira. 1471. Folio.

This work is printed throughout in double columns: without numerals, signatures, or catchwords. On the recto of the first leaf we read the following prefix:

SINGVLARIA DOMINI

Lodo. pontani de urbe q̄ pfundissim⁹
cuntos excedens extitit ī mēoria.

&c. &c. &c.

The work appertains wholly to civil and ecclesiastical law. On the reverse of the 52nd and last leaf, beneath the second column, is the colophon:

Expliciūt singularia Famosissimi
mi utriusq; iuris Monarce dñi
Ludouici Pontani de Roma

M . CCCC . Lxxi .

Impressū foris iustoque nitore coruscās
Hoc Vindelinus condidit artis opus.

The present magnificent copy, obtained from M. Chardin at Paris, having rough edges at the bottom margin, is tastefully bound in russia by C. Lewis.

1231. PONTANI IDEM OPUS. Without Name of Printer, Place, or Date. Folio.

This is the volume of which particular mention is made in the *Bibliographical Decameron*, vol. i. p. 359, and which has been incorrectly designated by some bibliographers as a block book. It contains sundry opuscula, of which the chief is entitled

Singl'ariū dnī ludouici de roma liber quintus et ultimus. Incipit feliciter.

This is preceded by a preface and prologue; together, two leaves. On the reverse of the 38th leaf, at bottom, we read

Expliciūt singl'ria ludo. de roma

Some verses of Æneas Sylvius upon the author, followed by the 'apologetica invectiva' of the latter, carry the work to folio 44, inclusively from the beginning. The remainder of the work, containing excerpts from Pius Secundus, Lanctantius, Prudentius, &c. occupies the 15 following leaves—terminating the volume at folio 59. These latter pieces are printed in a smaller type than the work of Pontanus; but the type is much more barbarous—and is one size between it and the impression of *G. de Saliceto, De Salute Animæ, &c.* described post. The whole is of the same particular character. In the authority before referred to, I have entered so fully into the typographical history (as it were) of this very rare and singular book, that it only remains here further to add,* that the present sound and desirable copy is bound in dark red morocco by C. Lewis.

1232. POSTILLÆ SUPER EVANGELIA. Printed by Gering and Maynyal. 1479. Quarto.

This well-printed volume is executed in the second smaller fount of roman letter used by the earliest Parisian printers; and, to the best of my recollection, this is the first and only specimen which I have seen of the fruits of the partnership of Gering and Maynyal. The work is printed with two sets of signatures—each in eights. On the reverse of G v (second set) is the colophon, in 17 lines; from which it will be only necessary to extract the following:

Impressūq;

est hoc opus pisius p Magistrū Vdalricū Cering,† pariter et
Guillermum maynyal. Anno. M.cccc lxxix. 29. Marcii.

* The 'transverse mark,' indented across certain words, on the reverse of folio 10, has nothing in it from which any decisive conclusion can be drawn. An experiment was tried in the printing office from which this work issues, and it was found that a piece of string, accidentally laid across, would produce the same effect.

† Sic.

Eleyen lines are leading, as I suspect, to some continuous matter (forming the 6th leaf of signature G) which is here wanting. This is a very sound copy, in old calf binding.

1233. *PRINCIPIA NARRANDI. (Printed by Gerard de Flandria.) Without Date. Quarto.*

Three leaves only. The printer's name is not subjoined, but we recognise in this volume the same types as are seen in the 'Epistolæ Magni Turci,' noticed at page 123, ante. This also, as I suspect, is a reprint of a previous tract by J. P. de Lignamine. It consists of modes of addressing different dignitaries in church and state, beginning with the Pope. I am not sure that this copy is quite perfect. It is elegantly bound in red morocco by C. Lewis.

1234. *PROGNOSTICATIO LATINA, &c. Anno lxxxviij. Printed at Mentz. 1492. Folio.*

The very title of this book may give a notion of the strange astrological empiricism with which it abounds. It is thus: 'Pronosticatio Latina Anno. lxxxviij. ad magnā cōiunctionē Saturni & Iouis q̄ fuit āno. lxxxiiij. ad eclipsim solis āni sequentis. sez lxxxv. cōfecta ac nūc de nouo emēdata Durabit pluribus annis vt infra in tercio folio patebit.' The preface is on the reverse. On the reverse of A ii are the figures of Ptolemy, Aristotle, the Sibyls, Budget, and Reynhardus. The work abounds with large coarse wood-cuts, illustrative of texts of scripture, and of supposed occurrences in the church. On the reverse of B i, is one of the most barbarous of these embellishments, in which Adam and Eve are standing, each holding a church between them—and over which we read this severe inscription, 'Adam & Eve vt preuaricatores significāt ecclesiā.' To give an account of these cuts, or of the contents of the volume, would perhaps be equally difficult and unprofitable. But the style of art is similar to what we observe in the *Antichrist*, described in the *Bibl. Spencer.* vol. i. p. xxxi, as the following fac-simile of an 'Apostate Monk,' from the recto of F iii, may prove. Above it is this inscription: 'Monachus in alba cuculla et diabolus in scapulis eius retro habens leripipium longum ad terrā. cum amplis etiam brachiis habens discipulum secum stantem.' This is preceded by a cut entitled 'Tres Mulieres Pregnantes.'



On the recto of F vj, in sixes, are two subscriptions—of which I shall give the whole of the first, and three lines only of the latter :

**Datum in vicobmbroso subtus quercum Carpentuli.
Anno dñi. M. cccc. lxxviii. Kalendas Aprilis per
peregrinū Ruth in nemoribus latitantem Cuius oculi
caligauerunt. Stilus tremet senio oppressus. Valeant q̄**

recto animo emendant Valeantq; ut valere phas est qui oblatrare non cessant.

Emendatum denuo presagium hocine impressioni quoq; deditū Anno dñi M. cccc. xxiij. octava die mensis Junij in inclita urbe Maguntina cum carminibus Pindari preclarissimi Poete rem omnem rectissime enuntiantibus ⁊ concludentibus, &c. &c.

Five more lines are below. The author of this book is supposed by Weisler, in his *Arm.* p. 587, &c. to be John Lichtenberger, an hermit of Alsace. I conjecture the printer (respecting whom bibliographers are silent) to have been MEYDENBACH. Consult Panzer, vol. ii. p. 133; but more particularly Seemiller, pt. iv. p. 24, no. 4. The present sound copy, procured of Professor May at Augsburg, is bound in russia by C. Lewis.

1235. PROMPTORIUS PUERORUM. *Printed by Pynson.* 1499. Folio.

This is one of the rarest books in the language— especially in a perfect condition. I am not able however to add any thing material to the full account of it to be found in my edition of our *Typog. Antiq.* vol. ii. p. 416, no. 505; except that, upon a comparison with the extracts given of a supposed similar work, entitled *Promptuarium Parvulorum*, printed by W. de Worde in 1510 (see vol. ii. p. 155, of the same authority) I find the latter to be only an abridgement of the present. This impression has running titles throughout. The signatures, *a*, *b*, have each eight leaves: the rest, to *t*, have only six each. On *t* iii is the following colophon:

Ad laudē et ad honorē oīpotentis dei et intemerate genitricis ei⁹. Finit excellentissimū op⁹ exquis magnisq. scolastice utilissimū qđ nūcupatur Medulla grāmatice. Imp̃ssū per egregiū Richardū pynson. in expensis virtus scz virorū Frederici egmōdt ⁊ Petri post pascha. an⁹ dñi. M. cccc. nonagesimo nono, Decima h̃. die mensis Maii.

On the reverse is Pynson's device, no. v. In the prologue to this work, it is called PROMPTORIUS PUERORUM. The prologue will be found extracted in the authority just referred to. Who the characters were, at whose expense the work appears to have been printed, I am unable to conjecture. The author was one Richard Frances. The present sound and desirable copy was made perfect by the acquisition of two copies at the sale of the collection of Mr. Lloyd at Wygfair, in 1817. It is elegantly bound in olive colour morocco by C. Lewis.

1236. PRUDENCIUS. DE SEPTEM PECCATIS ET
VIRTUT. SEPT. OPP. *Without Date, &c.* Folio.

A singular volume: in thirteen leaves, with 35, 36, and 37 lines in the fuller pages. It seems to be an indifferent specimen of Koburger's press. It ends on the reverse of the 13th leaf, having the words 'Deo gratias,' beneath the 11th line of text. In old red French morocco binding.

1237. PSALMI (ESEPTE PENETENTIALI) IN RIMA.
Without Date. Quarto.

A rare and curious impression; of four leaves only, upon signature *a*. A rude wood-cut (of David) is beneath the title, as above, and on the reverse of the 4th leaf is the colophon:

¶ finite eſepte psalmi in rima bulgare

A rude device, having a P at top and a G at bottom, is beneath this imprint. The version is made in stanzas of eight verses. I apprehend that the date of this impression cannot be much earlier than 1482. This copy is elegantly bound in blue morocco by Lewis.

1238. PSALTERIUM. Germanicè. *Printed by Schönsperger at Augsburg.* 1498. Duodecimo.

The title is on the recto of the first leaf thus: 'Der Teutsch Psalter mit anderthalbhundert Psalmen. vnd mit iren Rubrickken. Auch mit etlichen Psalmen die genennet werden Lobgesang. &c.' The reverse is blank. A table of five leaves follows. Then two blank leaves. On the following leaf, *a j*, the first psalm begins. There are two sets of sig-

natures: each in eights. After the first alphabet, *a* to *z*, follows *A* to *F*: on the recto of *F* vij is the colophon, thus:

**Gedruckt zu Augspurg. Von
Hannsen Schonspurger. An
no. M. cccc. xcvij.**

The present is a remarkably sound copy, and was purchased at Strasburg for a few francs. It is elegantly bound in blue morocco by C. Smith.

**1239. PSALTERIUM. Latinè. Printed by Conrad
Kachelovez, at Leipsic. 1485. Quarto.**

A very desirable copy of rather an uncommon edition of the Psalter, and an early specimen of the Leipsic press. It is executed throughout in a large lower case gothic letter, precisely similar to some of the smaller founts in the early Mentz Psalters. The first (illuminated) letter, *B*, is unluckily cut out. There are neither numerals, signatures, nor catchwords. A full page has 18 lines. The red letters, or rubrications, are inserted by the hand. In the whole, 167 leaves. On the reverse of the last is the following colophon:

**Milleño. c. quatuor octuageno
Quinto sub ano deus dñ nasce-
retur in mūdo. Lipezigh impřřū
opus illud Bartol citra festum
Airo ab vno nomie Kachelonez
Conrado. De fine cu⁹ plasma
tor mundi laudetur huius.**

This copy was obtained from the duplicates of the public library at Landshut: formerly that of Ingoldstadt. It has been since handsomely bound in blue morocco by Hering.

**1240. PSALTERIUM CUM COMMENT. BRUNONIS.
Folio.**

This Psalter is after the use of the cathedral at *Wurtzburg*; and, as I suspect, was printed in that city between the years 1480 and 1490.

The colophon of the printer appears to be wanting. The text of the Psalms is executed in a large, handsome, gothic type, varied by red: the commentary is in a small gothic. There are neither numerals, signatures, nor catchwords. In the whole, 275 leaves: that is to say, this copy ends with the last sentence of the Athanasian creed. In sound, desirable condition; elegantly bound in dark blue morocco by C. Lewis.

1241. *QUESTIONES MERCURIALES, &c. Printed by Adam de Rothvil. Venice. 1477. Folio.*

The author is JOANNES ANDREAS. The book is chiefly estimable as a specimen of the production of a very rare printer. The type is a sharp, close gothic, and the work is printed in double columns. The commencement of it is not very encouraging to make us proceed:

on ē nouū

Sic ĩcipit glo. sup

A'ca. cui⁹ glo. prin

cipio ⁊ fĩni resistēs

faciā plura noua

The signatures *a* and *b*, are in eights: the remainder, to *q*, inclusively, are in tens. On the recto of *q ix*, (a blank leaf forming *q x*) is the following colophon:

Questiones mercuriales sup regulis iuris

Jo. an. impresse venetiis per magistrum

Adam de Rothvil. Anno dñi. M. cccc.

lxxvij. quarto nonas Julii. fĩniūt feliciter.

A sound copy, in russia binding, from the Apponi collection.

1242. *QUINTUS CURTIUS. Italicè. Printed by S. J. de Ripoli, at Florence. 1478. Folio.*

On the recto of the first leaf, sign. *a i*, we read the title in nine lines of capital letters. There are 21 lines below. A full page has 32 lines. The signatures run most capriciously: *a* eight; *b*, *c*, *d*, *e*, and *f*, in sixes: *g*, *h*, and *I*, in fours: (*k* is omitted—the context being perfect)

l, m, n, o, p, and q, each four: r two: s two: t and u, each four: x, y, z, &, 9, and ꝑ, in eights: A to D in eights, but D iiii is erroneously marked C iiii. On the reverse of D viij, is the colophon thus:

FINISCE LA COMPARATIONE DI CAIO IVLIO
CESARE IMPERADORE MAXIMO ET DALEXAN
DRO MAGNO RE DI MACEDONIA. ORDINATA
DA. P. CANDIDO. COL SVO IVDICIO INSIE
ME *** F E L I C E M E N T E *
D A L L O R I G I N A L E *
IMPRESSVM * FLORENTIAE * APVD * SANCTVM
IACOBVM * DE RIPOLI * ANNO * MCCCCLXXVIII

The present copy is preferable in regard to size than to condition. It has been in a very tender state. Elegantly bound in russia by Hering.

1243. QUINTUS CURTIUS. *Printed by J. de Tridino, at Venice. 1496. Folio.*

The editor is Bartholomæus Merula, whose address to F. G. Cornelius occupies the reverse of the first leaf. From hence the leaves are numbered to folio LXVI: on the reverse of which is the colophon:

- - - - - Impressit Ve
netiis Ioānes de Tridino alias Tacuinus. Anno.
Mcccc. xevi. iiii. nonas. Decembris.

The register and the device of the printer (see the latter in the *Bibl. Spencer.* vol. i. p. 276) occupy the following and last leaf. A desirable copy, in elegant calf binding, gilt leaves, by Lewis.

1244. RECUEIL DES HISTOIRES DE TROYE. *Printed by Michel Topie, &c. Lyons. 1490. Folio.*

The present is among the most splendid of the foreign editions of this once popular work. It is printed in a sharp but handsome gothic type, with ornamented capital initials, numerous wood-cuts of different sizes and degrees of merit; and the titles, executed in a large lower-case letter, are at once handsome and imposing. The wood-cuts are, many of them, exceedingly curious and amusing. The very first letter is a good prelude to the graphic embellishments in the volume. It is thus:



The title is ' Le recueil des hystoires troyènes cōtenant troys liures.' The contents of the three books are briefly specified in seven lines

below. On the recto of the following, is one of the most splendid ornamental pages with which I am acquainted. It is surrounded by a border (of the missal kind) exhibiting the following initial letter, of a very different cast of character, within the same border—as attached to the first word of the prologue.



The reader shall now be gratified with a specimen or two of a different description—from the cuts. Perhaps few are more remarkable than that which exhibits Jupiter, like an itinerant pedlar, approaching the castle where Danaë is confined. The original runs thus: '*Comment Jupiter en guise de messagier a tout plusieurs ioyaux vint la seconde fois veoir la belle Danes; et comment il parla et se demonstra a elle.*' Sign. f iii, rev.



The punishment for Danaë's infidelity is represented in the following most singular wood-cut—preceded by a title: '*Comment le Acrisius quant il veit sa fille Danes grosse il l'euoya en exil et la mist en la mer a tout vng petit vaisseau et la fist mener en la haulte mer a l'auanture de fortune.*'



On the recto of the leaf immediately following the conclusion of the first book, there is a very large wood-cut, upwards of nine inches long, and seven wide, of the storming of '*Troye la grande*.' Hercules and Theseus seem to be laying about them, in all directions, in a most furious manner; while a troop of '*Laomedon Roy*' seems in reserve in the back ground. The reverse is blank. The opening of the second book affords the following terrific representation of '*Commēt Hercules combatit contre trois lyons en la forest de nemee si les tua et en print les peaulx*.' Sign. A(i)—second set.



Had Caxton's book been embellished with similar engravings, it would have been inestimable, in the opinion of the curious graphic collector. A different style of art is observable in the following—which is attached to another cut,* of about the same dimensions, too large (together) to be introduced in these pages. The titular prefix tells us

* Representing Pirithous, Theseus, and Seercs: of precisely the same dimensions.

' Comment Cerberus† ravit Proserpine au saillir denfer pource que Orpheus regarda derriere luy : Et cōment Orpheus retourna audit enfer pour la rauoir mais Pluto la retint a force.'



It remains only to add the colophon; observing that the subjoined device is the same as what appears at page 216, ante.

Finist le recueil des histoires de troyes contenant la genealogie dicelle : ensembles les glorieuses prouesses forces ⁊ baillâces de Hercules. Et ausi les trois destructions et reedifications de la dicte cite faictes par le dit preu Hercules comme par les gregois. Imprime a Lyon le dixiesme iour doctobre Lan mil quatre cens quatre vings et dix.

A large wood-cut, representing the Grecians descending from the

† Cerberus is always represented by the figure of an old man.

wooden horse to sack the city of Troy, concludes the work. There are two sets of signatures. The first, *a* to *m*, runs thus: *a, b*, in eights; *c, d, e, f*, in sixes; *ff*, eight; to *k*, in eights: *k* and *l*, sixes: *m* eight. Then *A* to *O* in eights: *P, Q*, in sixes: *R* in eight—comprehending the large wood-cut and a blank leaf. Although I suspect the present copy to have been slightly washed, it is nevertheless in a most desirable state for amplitude of margin: full of rough leaves. It is beautifully bound in red morocco by C. Lewis.

1245. REGIMINE (DE) SANITATIS. *Printed by Dominicus de Lapis.* 1477. Quarto.

This work seems to comprise the treatises of Benedictus de Nursia, physician to the then Duke of Milan, and Tadeus de Florentia. The letter and the printing are rather barbarous, but the page is not inelegantly set up. The signatures are most unskilfully introduced. Indeed I am persuaded they are executed by the hand, in printing ink. They run in eights; but no letter is printed after *m*. On the reverse of the last leaf but one, is the colophon thus:

Tractatus quidam de regimine sanitatis: opera & industria Dominici de Lapis. impendio tamen Sigismundi a libris ciuis atq; liberarii Bononien sis feliciter finiunt.

Anno. D. M. CCCC. lxxvii

The register is on the opposite page, and last leaf. In the whole, 140 leaves. In calf binding, with gilt leaves.

1246. REGIOMONTANI EPHEMERIS. *Printed in* 1474. Quarto.

The printing of this volume, at the period above mentioned, must have been attended with infinite trouble, and no little expense. It is entirely filled with tables, and the book contains not fewer than 229 leaves.* An explanatory address occupies the recto and reverse of the first leaf. The table, or series of lunar observations, commences with the year 1475, and extends to 1506. On the reverse of the last leaf

* From this number must be deducted nine leaves of old ms. gratuitously introduced.

we read the following imprint—as I conceive the word ‘Explicitum’ to be here synonymous with ‘Impressum’

EXPLICITVM HOC OPVS
ANNO CHRISTI DOMINI
MCCCCLXXIIII
DVCTV IOANNIS
DE MONTEREGIO

Upon the whole, a desirable copy ; in dark blue morocco binding.

1247. REGIOMONTANI CALENDARIUM. *Printed
by Ratdolt, &c. Venice. 1476. Folio.*

I have given so full and particular an account of a supposed previous impression of this work (see *Bibl. Spencer.* vol. iv. p. 463) that it will be here only necessary to observe, that, the edition before us is very elegantly printed, and that the title page, surrounded by a tasteful wood-cut border, presents us with the author and printer of the work, thus :

Aureus hic liber est : non est preciosior ulla
Gēma Kalendario : quod docet istud opus.
Aureus hic numerus : lunę solisq; labores
Monstrantur facile : Cunctaq; signa poli :
Quotq; sub hoc libro terre per longa regantur
Tempora : quisq; dies : mensis : & annus erit.
Scitur in instanti quęcunq; sit hora diei.
Hunc cernat astrologus qui uelit esse cito.
Hoc Ioannes opus regio de monte probatum
Composuit : tota notus in italia.
Quod ueneta impressum fuit in tellure per illos
Inferius quorum nomina picta loco.

. 1476 .

Bernardus pictor de Augusta
Petrus loslein de Langencen
Erhardus ratdolt di Augusta

The three latter lines are printed in red. In the whole, 30 leaves, without numerals, signatures, or catchwords: with ten pages of woodcuts of the eclipses of the Sun and Moon. The initial capital letters are of wood, and very ornamental; and both paper and type are in the usually excellent condition of the works from the press of Ratdolt, &c. This is a sound and desirable copy, from the Apponi collection. Bound in russia.

1248. RODERICI SANTII: HISTORIA HISPANICA.

Printed by Ulric Han. Without Date. Quarto.

The contents of this work are best gathered from the title, which is thus—printed in 17 lines of red in the original. ‘Incipit compendiosa historia hispanica. In qua agitur de eius situ et descriptione: salubritate ac ubertate: gentisque humanitate: et ad religionis cultum pietate: cæterisq; eiusdem regionis laudibus. Demum de Gothorum, Vandalarum: & cæterorum ad Hispanias accedētium origine & in Hispania regnantium antiquitate. Necnon de regnorum erectione: regumque successione: ac claris illorum successibus. Tandem pro ampliore historiæ ornatu inter ipsa hispanica gesta inseruntur breui Priscorum Romanorum: Grecorum: et aliorum exterorum antiquorum clarissima gesta: dicta: & insignia documenta ad cuiusvis principantis: potentis: seu nobilis: ac priuati hominis instructionem edita: a Roderico Santii utriusque iuris ac artium professore Episcopo Palentino Hispano Sanctissimi domini nostri domini Pauli Pontificis Maximi in Castro suo Sancti Angeli de Vrbe Romana Prefecto.’ Fifteen lines are below. A full page has 33 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 180th leaf is the colophon, thus:

De mandato. R. P. D. Roderici Episcopi
Palentini auctoris huius libri. Ego Vdalricus
Gallus sine calamo aut pennis eundem
librum impressi.

The reverse is blank. A table of 13 leaves follows, and concludes the volume. The present is a very sound (though perhaps crompt) copy, with the exception of a few leaves of the table. It is bound in red morocco, by Hering.

1249. RODERICUS ZAMORENSIS. SPECULUM VITÆ.
Printed by Ginther Zainer, at Augsbourg. 1471.
 Folio.

A title, in seven lines, precedes the address to Pope Paul II. A full page has 36 lines. There are neither numerals, signatures, nor catch-words: but prefixes to every chapter as well as a table of chapters. The text begins on the recto of the 8th leaf. On the reverse of the 125th leaf, from the beginning of the volume, is the colophon—in 10 lines. From these it will be only necessary to extract the latter half:

- - - - - a Ginthero zainer ex Heutlingen
 cuii progenito. bebe aūt cōmorenti Augustensi: arte
 impressoria in mediū feliciter deditus: Anno a partu
 virginis salutifero Milesimo quadringentesimo sep-
 tuagesimoprimo: p̄dus vero Ianuarias tercio.

A table of three leaves terminates the volume. This large and beautiful copy, once in the Eichstadt, and afterwards in the Augsbourg, collection (in which latter it became a duplicate) is neatly bound in russia by Hering.

1250. RODERICI SANCTII. IDEM OPUS. *Printed*
by Christopher Beyam. Without Date. Folio.

The date of this impression is purely conjectural; but it is in all probability before the year 1472. It is certainly among the rarest of the earlier editions of the work, and occurs in very few collections. It commences with three leaves of a table. On the recto of the 4th leaf the address of the author to Pope Paul II. commences, and terminates on the reverse of the following leaf. This is succeeded by a preface of three pages and a half. Then nine pages of the heads of the chapters in the several books of the work. On the recto of the 12th leaf from the beginning, the text of the work commences, and concludes on the recto of the 134th and last leaf, with the following sub-
 scription:

Edidit hoc lingue clarissima norma latine.
 Excelsi ingenii uir Rodoricus opus.

Qui Rome angelica est custos bene fidus in arce
Sub Pauli ueneti nomine pontificis.

Claret in italici zamorensis episcopus ausis.

Eloquii. it superos gloria parta uiri.

Hoc beyamus opus pressit Christoforus altum.

Immensis titulis estat origo sua.

The present therefore is one of the books separately printed by Beyam; as his associate Glim had previously executed a Boetius (see p. 78, ante) before him. A specimen of their united labours is found in the Manipulus Curatorum: vide p. 141. The present copy, with the exception of a few leaves written upon in the margins, is in a sound and desirable condition. It is bound in pale russia by C. Lewis.

1251. SALICETO GUILIELM. DE. DE SALUTE COR-
PORIS, &c. *Without Name of Printer, Place,
or Date. Folio.*

I consider the present volume to be among the typographical curiosities of this library. It contains opuscula by several authors, which will be immediately noticed. But on comparison of the type with that of the *Speculum Humanæ Salvationis*, vulgarly supposed to be printed with wooden blocks, I find the forms, both of the capital and lower-case letters, to be precisely of the same character with that work; and in all probability this volume is a production of some Low country press. It must be added, however, that *both* founts of letters are much larger than those in the *Speculum*; but that they were cast by the same type-founder, is, I think, almost indisputable. The work of G. de Saliceto, *de Salute Corporis*, terminates on the reverse of the 7th leaf. Then follows CARDINAL DE TURRECREMATA'S work, entitled *Salus Animæ*; which ends on the recto of the fourth following sheet; or the eleventh from the beginning of the volume. This is immediately succeeded by a work of PIUS II. '*contra luxuriosos et lascivos ad Karolum Cypriatum Tractatus de Amore*'—which occupies two pages in long lines (as the preceding tracts are printed) and two pages in short lines—with excerpts from Prudentius, &c. This brings us to the 13th leaf, the reverse of which is blank.

Next follows '*Pii secundi pontificis maximi pro laude homeri*,' &c. with excerpts from Virgil, and Latin metrical versions from the text of

the Greek poet: which conclude on the recto of the 21st leaf. Some prose excerpta (chiefly) follow, and conclude the volume on the recto of the 23rd and last leaf, with metrical epitaphs on some of Homer's heroes. The reverse of the last leaf is blank. This work contains neither numerals, signatures, nor catchwords. The width of the printed text, in the earlier tracts, is $8\frac{7}{8}$ inches by $5\frac{1}{2}$. Nothing can exceed the internal and external beauty of this volume. It is bound in blue morocco by C. Lewis.

1252. SALLUSTIUS. [ORATIONES EXCERPTÆ A SALLUSTIO]. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf, signature *a*, we read the title thus:

**Ex libris historiari. C. Crispi Sallustij.
Oratio Lepidi consulis ad. R. P.**

There are 21 lines below. A full page has 24 lines. The signatures run, *a* 8, with a blank leaf—*b* 8, *c* 9, and *d* 8, including a blank leaf. On the reverse of *d vij*, is the imprint thus:

**Christe de⁹ uere sancte genitricis amore.
Corporis ac anime sit tibi cura mee.
Hostis ab insidijs cunctis hac nocte tuere.
Peccauī fateor tu miserere mei.**

The type is precisely that of Schallus in his Eusebii Historia Ecclesiastica: see *Bibl. Spencer.* vol. iii. p. 309. The present copy is as clean as it is large—with uncut edges. Bound by C. Lewis, in orange coloured morocco.

1253. DE SANGUINE CHRISTI. (*Printed by J. P. De Lignamine*). *Without Date.* Folio.

Although this impression be destitute of the name of the printer, there can be no doubt of its having been executed by J. P. de Lignamine. It begins on the recto of the first leaf, and concludes with a register, on the reverse of the 122d and last leaf, beneath which we read the words

GOD

. AL .

as to the subscription of the Soubiaco edition of *St. Austin De Civ. Dei* of 1467 : see *Bibl. Spencer*. vol. i. p. 169. There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. The present is a sound, desirable copy ; in old yellow morocco binding.

1254. SAXOFERRATO BARTHOLOMÆUS DE. AUREÆ
 QUÆSTIONES. *Printed by Vindelin de Spira.*
Without Date. Folio.

This fine volume is printed in double columns, in the style of typographical splendor which distinguishes the *Singularia De Urbe* of LUDOVICUS PONTANUS ; described at page 236, ante. There are neither numerals, signatures, nor catchwords. A full page has 50 lines. The prefix to the first column is thus :

He sunt auree questioēs disputate
 p Bar. de saxoferrato

On the reverse of the 45th and last leaf, is the following colophon :

Expliciūt disputationes dñi Bar. de
 saxo ferrato legū interpretis & sunt
 numero. xvij

Imp̄ssū formis iustoq; nitore coruscās
 Hoc Vindelinus cōdidit artis opus.

The present large copy is handsomely bound in russia by Hering.

1255. SCOTI QUÆSTIONES, &c. *Printed by Vin-*
delin de Spira. Without Date. Quarto.

This barbarously printed, but rather singular volume, has been slightly noticed in the *Bibliogr. Decameron*, vol. i. p. 396-7. The type of it, which is roman, presents us with a thin, scratchy, and irregularly-worked fount of letter ; uniformly executed in double columns. The table, without signature, occupies the first 11 leaves ; and from the prefix we learn that this table was the compilation ‘ of John de Colonia,

a German, and an erudite professor of sacred literature.' Was he the printer of that name? On the recto of *a* 2, following the table (a blank leaf in this copy intended for signature *a* i) we read this title at the head of the first column:

Incipiunt questiōes magistri Iohā
nis scoti abbreviate & ordinate per
alphabetū sup quattuor libris senten
tiarū quodlibetis. q. methaphisice &
de anima.

A fresh set of signatures follows, on the recto of the 8th leaf, with *A* 6, and *b* to *x* and *z* (omitting *y*) in tens: next, *aa* to *pp* in tens: *pp* 8, and *qq* 6. On the recto of *qq* 6, we read the following colophon:

Expliciūt. q. Io. Scoti. sup q̃tuor li
bris sniaruz me^{ce}. & de aīa. & q̃dlibet
eiusdē. imp̃sse p Mg̃rm Vindelinū de
Spira Laus deo

A very sound copy, in elegant calf binding by Hering.

1256. SCRUTINIUM SCRIPTURARUM. *Printed by Schallus.* 1475. Folio. 2 Vols.

The prefix to the commencement of the text informs us that this work was composed by Dom. Paulus de sancta Maria—after the additions made by him to the postils of Nicolas de Lyra, in the year 1444, and in the 81st of his age. It is printed in a full-bodied, handsome, black, gothic type; and although the present copy has suffered somewhat from the cutting of a former binder, yet is it in a very sound and desirable condition. The signatures are capriciously arranged. The first, *a*, with 10 leaves, is not designated: *b* 8, *c* 10, *d* 8, *e* 10, *f* 8, *g* 10, are all printed towards the bottom of the margin; at a distance from the text—the remainder, in eights and tens alternately, are introduced in the usual place beneath the text. The first volume concludes on the reverse of *r* 7, the 8th leaf being blank. The second volume, or part, begins on *A* (1) and extends to *L* 9, in tens and eights alternately: a blank leaf forming *L* 10. On the recto of *L* 9, is the colophon, thus:

Eterne laudes sint regi. luce superna
 Qui dedit hoc cunctis. quod referatur opus.
 Hoc iudeorum pandens enigmata. ⁊ artes
 Mentis aberrantium diluit omne malum.
 Tempore quo gaudet Rodouico principe Mantos
 Facta vigent cuius splendida per Latium.
 Hoc opus imprefsit rerum scrutinia Schallus
 Johannes doctor artis Apollinee.

Anno domini Millesimo
 quadringentesimo sep-
 tuagesimo quinto.

Consult the note in *Bibl. Spen.* vol. iii. p. 309. The last leaves of the second volume are a little wormed. In old blue morocco binding.

1257. SCRUTINIUM SCRIPTURARUM. *Printed by
 Ulric Han. Without Date. Folio.*

It is possible that this impression may have been executed before the preceding; but I have assigned to it the present place, as it is printed in the large roman type of Ulric Han. A full page (which rarely occurs) has 34 lines. The work is carried on in the form of a dialogue between Saulus and Paulus—each of which names is printed in the large lower case gothic of the printer: though a little beyond half of the work the dialogue is conducted between Discipulus and Magister. On the recto of the 283th and last leaf, is the colophon, thus—beneath the fourth line of text—

Anser Tarpeii custos Iouis: unde: ꝑ alis
 Constreperes: Gallus decedit: ultor adest:
 Vdalricus Gallus: ne quē poscantur in usum
 Edocuit pennis nil opus esse tuis.
 Imprimit ille die: quantum non scribitur anno:
 Ingenio: haud noceas: omnia uincit homo:

The present is a sound desirable copy: most tastefully bound in dark blue morocco by Lewis.

1258. SCHWARTZ STELLA MESCHIAH. *Printed by
Fyner at Eslingen. 1477. Quarto.*

The ms. note prefixed to this copy is worth transcribing: ‘Pertinet hoc rarissimum opus ad prima Antijudaica scripta. In fine presentis editionis annectitur Alphabetum Hebraicum literis hebraicis una cum præceptis hebraica recte legendi, germanicis expressis, sed Vocibus et phrasibus hebraicis per typos itidem hebræos subinde intermixtis. Ueberior notitia de hâc editione invenitur in I. C. Wolfii *Bibl. Hebr.* pt. iv. p. 525.’ That this volume is both curious and rare is unquestionable. On the reverse of the first leaf is a spirited wood-cut of three Christians conversing with three Jews. The mild expression of the former, and the snarling cast of countenance given to the latter, is not a little striking and happy—considering the rude state of the art of engraving at this period. The German text begins on the recto of the ensuing leaf—presenting us, at bottom, with the following specimen of mingling the German and Hebrew languages.

vnd ir wert sie	vnd werd	wan das ist eure
bewaren	sie wircken	weisheit
Aſchmarthem.	baſaſitem	ki hi hochmaſchem.
vnd eure kunſt	ij n den	der völker
	augen	
vbin aſchem	le hene	ha hammim
	&c. &c. &c.	

On the reverse of the 234th leaf, the cut, before described, is repeated. On the reverse of the 280th is rather a spiritedly executed cut of Christ's public entry into Jerusalem. On the reverse of the 308th leaf is a subscription of 14 lines, wherein we learn the author's name, thus:

**mit hilf gotes von Bruder Peter ſchwartz
prediger ordens.**

Then follows the Hebrew alphabet before mentioned—succeeded by other Hebraic pages: in the whole, six leaves. We lose sight again of the Hebrew character, and six more leaves conclude the volume. On the recto of this last leaf is the colophon, thus:

**Das büch hat gedruckt vnd volendt Con-
radus ſeyner vō Gerhausen in der Keyſerlichen**

stat Ezling an sant Thomas abent als man tze
let bō cristi gepurdt Taufent vierhundert vnd
fiben vnd sibentzigh Jar.

Explicit Stella Meschiah.

The reverse is blank. In the whole, 320 leaves : without signatures, numerals, and catchwords. The type, both large and small, is wholly unlike any I have seen from the press of Fyner : indeed the larger letter resembles that of Bämle of Augsburg. This copy, although I suspect it to be much cut, is in a very sound and desirable condition. The paper is of admirable texture. Recently bound in blue morocco by C. Lewis.

1259. SEDULIUS ET PRUDENTIUS. *Printed by Le Signerre, at Milan. Without Date. Duodecimo.*

This copy is desirable, inasmuch as it is printed UPON VELLUM ; and presents us, in the illuminated title page, with rather an elegant specimen of art. The introductory address of Parrhasius to Michael Riccius is dated Milan, 1501. The impression cannot probably be later than 1502. On the recto of P ij, is the colophon :

Impressum Mli' sumptibus Iani : & Catelliani
Cottæ : dexteritate Guillelmoꝝ le signerre fratꝝ.

The signatures run in eights. The device of the printer may be seen in the *Bibl. Spencer.* vol. i. p. 249. Of Sedulius, the edition contains only the 'Carmen paschale : ' of Prudentius, the *Poemata*. A very desirable copy in blue morocco binding.

1260. SENECAE TRAGÆDIÆ. *Printed by Capcasa. Venice. 1493. Folio.*

With the Commentary of Gellius Bernardinus Marmita. Three leaves, containing preliminary matter, of which the first is marked A ii, (the previous one being blank) precede the text of the tragedian ; which commences on a i. All the signatures, from a to z, inclusively, run in sixes, with the exception of the first two, a and b, which are in eights. After z comes &, in fours : on the recto of the fourth of which is the colophon, thus :

Venetiis per Matheū Capcasam parmensem. Mcccclxxxiii.
die. xviii. iulii

The register is beneath. This is a cropt and slightly soiled copy, but is a desirable edition. In russia binding.

1261. SENECA. DE REMEDIIS FORTUITORUM.
Without Name of Printer, Place, or Date.
Quarto.

On the recto of *a i*, we learn, from the prefix, that this book was composed by ‘Seneca nobilissimus orator ad Gallionem amicum suum contra omnes impetus et machiamenta fortune.’ Below: ‘Incipit liber Senice de remedijs fortuitorum.’ The signatures run in eights. On the reverse of *d vij*, is the following subscription—rather curious—and deserving of a reprint:

Architrenius libro secūdo in fine in
laudem ciuitatis parisiensis hec
Exoritur tandem locus. altera regia phebi
Parisius. circea viris. crisea metallis
Greca libris. indea studijs romana poetis
Aetrica philosophis. mundi rosa. balla⁹ orbis
Sidonis ornatu sua mensis et sua potu
Diues agris fecunda mero. mansucta coloris
Melse ferax. inoperta rubis nemerosa racemis
Plena feris piscosa lacu volucrosa fluentis
Munda domo fortis docto. pia regibus. aura
Dulcis. amena situ. hō quolibet oē venustū
Oē bonum si sola bonis fortuna faueret.

The following leaf is blank. This type resembles a good deal that of John de Westphalia of Louvain. The present beautiful copy (obtained from Professor May at Augsbourg) is bound in yellow calf, with gilt, leaves, by C. Lewis.

1262. SERMONES I. CARTHUSIENSIS, &c. *Without Name of Printer, Place, or Date.* Folio.

This uncouthly printed volume, executed in the same type as the *Gesta Christi*, of which a fac-simile is given in *Bibl. Spencer.* vol. iii. p. 338, contains, as well 'the Discourses of James, Vicar of a Carthusian monastery, situated in the outskirts of Erfurdt,' as the 'Collecta ex predicata de passione Dni,' &c. by Nicolas Dynckelspuel. It is printed throughout in double columns. The signatures, in eights, after *g*, are designated only by the letter *i*—in eight gatherings—when we come to A. i., running to H vj—each in eights, with the exception of H, which has only six; and where the first mentioned work ends. The 'Collecta' of Dynckelspuel commence with a fresh set of signatures on *a. i.* to *f*, in eights—*f* having only *vj*—on the recto of the sixth leaf of which signature, is the following colophon:

Expliciunt collecta & p̄dicata
de passione dñi nrī ih'u xpī p
egregiū excellentēq; virū Sa
cre theologie doctorē eximiū
magistrum Nicolaum dynck=
elspuel.

The present is, upon the whole, a desirable copy: in old calf binding.

1263. STRABO. Latinè. *Printed by Vindelin de Spira.* 1472. Folio.

We have here a magnificent specimen of the press of Vindelin de Spira. A wide page, with 51 lines in a full page, ample margins, and 217 leaves, may give the notion of a volume of no ordinary dimensions. It seems to be a reprint of the previous edition (in 1469) by Sweynheym and Pannartz. On the recto of the 217th and last leaf, is a sort of register, with the following imprint beneath:

Anno Domini . M. CCCC. Lxxii.

R. zouenzonius poeta: Reuerendissimo. d.

Iacobo zeno Episcopo patauino.

Orbis noscere lector uniuersi
 Si tractus cupis: hos emas libellos
 Strabonis: tibi nomine dicatos
 Zeni præsulis optimi sacriq;
 Quo nil doctius Eruditiusq;
 Nunc antenorei uidere penates:
 Impressos digitis uidelianis.*

The present is, upon the whole, a sound and desirable copy: in russia binding. It formerly belonged to Archbishop Newcome, as his autograph testifies.

1264. SUISETH ANGLICI CALCULATIONES. *Printed by F. Gyrardengus. Papia. 1498. Folio.*

Of the author of this very ingenious and scientific work, which we may claim with pride as the production of a countryman, see Leland, Bale, and Tanner.† The title, as above, is on the recto of the first leaf, in large lower case gothic type. The address of the editor, I. Tollentinus, to Ambrosius Rosatus, is on the reverse. The text is printed throughout in a small, close, elegant gothic type, in double columns, upon signatures *a* to *n*: *a* in ten, and the rest in six leaves, with the exception of *n*, which has only four. On the recto of *n* *ij*, is the colophon, thus:

Subtilissimi doctoris anglici Suiseth calculationuz liber: Peregregrum artium et medicine doctorē magistrum Joannē tollentinuz veronensez diligētissime emendatus foeliciter explicit.

**Papie per franciscum gyrardengum.
 M. cccclxxxviiij. die. iiij. Januarij.**

Some commendatory verses are on the reverse, and the table and register are on the recto of the following and last leaf. This sound copy, now in russia binding, was obtained from the sale of the Apponi collection at Vienna.

* Sic.

† See the *Bibl. Brit.* p. 691—where a confused and imperfect account of him occurs under the names of Suineshevedus, Swinsete, Swinshead.

1265. TABULA NOVARUM DECISIONUM. *Printed by Ulric Han. Without Place or Date. Folio.*

One of the finest specimens in existence of the press of Ulric Han: the type being in his large or second form of character, with the first lines of the titles and of the text in the large gothic. Twenty-two leaves of a table, succeeded by a blank leaf, precede the text. From the opening of the work, we find the composition to have been undertaken and completed by GUILHELMUS HORBOCH, a German, between the years 1367 and 1381: 'de mandato voluntate et unanimi cōsensu omnium dominorum meorum Coauditorum Sacri Palatii Apostolici'—are the author's words. The work relates to ecclesiastical decisions; and is uniformly printed in long lines. On the recto of the 307th leaf of text is the colophon; beginning 'Anser Tarpeii custos Jouis,' &c. see *Bibl. Spencer.* vol. i. p. 347. The reverse is blank. A register occupies the following leaf. In the whole, including the blank leaf before the text, 330 leaves. The colour and soundness of the paper, as well as the amplitude of the margins, cannot be surpassed. This copy is sumptuously bound in blue morocco by Hering. It had belonged to the library of the Jesuits at Augsburg.

1266. TACITUS. *Printed by Philip Pinci, at Venice. 1497. Folio.*

'Cornelij Taciti Historiæ Augustæ.' This title is on the recto of *a j*: the reverse is blank. The signatures run in eights as far as *n*, which has 9 leaves: on the recto of the 9th of which is the colophon of the Augustan Historians—which denotes its being printed on the xxij. March, 1497: at the expense of the noble gentleman, Benedictus Fontana. The device of this 'noble' patron, which is a pun upon his name, is on the reverse. On the recto of the following leaf, *A*, the Life of Agricola begins—which occupies eight leaves. On the reverse of *A vij*, is the colophon:

Venetijs p Philippum pinci: sumptibus dñi Benedicti
fontana. Anno dñi Mccccxvij die. xxij. martij.

The device of Fontana occupies the last leaf. A sound copy, in calf binding with gilt leaves.

1267. TARDIVI BASIS GRAMMATICES. *Without Name of Printer, Place, or Date.* Quarto.

The present is a beautiful copy of a rare little quarto volume, printed in the same types with which the *Petrarch De Rem. Utrius Fort.* (see p. 227, ante) is executed. It commences thus :

**Guillermus tardiui aniciensis karolo. ma
riete parisiensi litterarū amorē optat.**

Below are 25 lines. A full page contains 28 lines. The impression is destitute of numerals, signatures, and catchwords. On the reverse of the 24th and last leaf is the subscription, thus :

**Guillerimi tardiui aniciensis sup eiusdē
basi grāmatiche cōmentarium finit.**

It should be remarked, however, that this commentary *begins* on the 13th leaf. This very desirable copy is bound in olive-coloured morocco.

1268. TERENCE. *Printed by Ulric Han. Without Date.* Folio.

This is an edition of the extremest rarity ; being almost unknown to bibliographers. But as it is executed in the larger type of Ulric Han, I conceive it to be not only a copy of his own previous edition (executed in the smaller character*) but to be posterior to the admitted editio princeps from the press of Mentelin. The first leaf contains a brief life of Terence and the argument of the *Andria* : both of which are omitted in the edition of Mentelin. But the text, afterwards, seems to be alike in both impressions. The present edition is executed in long lines, without numerals, signatures, or catchwords : a full page having 33 lines. The text ends on the recto of the 90th and last leaf, thus :

Caliopius recensui. Finis Terentii Aphricani.

* Mr. Bernart, at Munich, told me that Count d'Elci was in possession of a copy of this edition of Ulric Han, printed in the smaller character, which had been formerly in the public library there ; but, under the auspices of Baron Aretin, had been exchanged for some other book—certainly much below the value of it.

The reverse is blank. This copy is in some parts in tender condition, but in every respect a great acquisition to the series of early editions of Terence in this library. It is in foreign binding, red morocco, and was procured for his Lordship by Mr. Horn.

1269. **TERENTIUS.** *Printed by J. de Reno. In Sancto Vrsio. 1475. Folio.*

We have here a fine large margined copy (printed upon indifferent paper) of a very rare impression of Terence. The characters strongly resemble those of Rugerius and Bertochus in the *Manilius* of 1474: see the *Bibl. Spencer.* vol. ii. p. 162. The text is printed with an attention to the metre. There are neither catchwords, numerals, nor signatures; though the copy under description, like that examined by Mr. Brunet in the library of St. Genevieve, has signatures, at a great distance from the text, evidently an *after process* by the hand—so that copies may be found (as M. Brunet observes) without them. In the whole, there are 104 leaves, including the two preliminary leaves of the life of Terence, &c. On the reverse of the 104th leaf, without any space, the colophon follows the text, thus:

M.CCCC.LXXV. In Sancto Vrsio Vincēti. district.

Iohannes De Reno Impressit. Die Vltimo Aprilis. FINIS.

- Bound in white foreign calf, not inelegantly.

1270. **TERENTIUS. CUM COMMENT. DONATI.** *Printed by Nicolaus Girardengus. Venice. 1479. Folio.*

The first leaf (*a* 1) is blank. The life of Terence concludes on the recto of *a* 5. The text of the poet begins on *a* 6. From the register at the end of the volume the signatures appear to run thus: A, D, in eights: (though A in fact has nine printed leaves) E, F, G, in sixes: H, eight: I, K, L, in sixes: M, four: MM, to R, in eights: R, six: S, eight: T, six: V, X, eights: Y and Z, sixes: & eight. On the reverse of & *vij*, is the colophon thus:

Impræssum Venetiis. per Nicolaum girardengum:
recognitūq; p. Magistrū Franciscū dianā sub Anno
Dñi. M.CCCC.LXXVIII. die. XV. Decembris

The register occupies the last leaf. This is a sound copy, but dis-

coloured, and in many places not free from soil. In old red morocco binding.

1271. TESTAMENT (NOUUEAU). *Printed at Lyons by Bartholomew Buyer. Without Date. Folio.*

FIRST EDITION of the FRENCH VERSION of the New Testament; and executed in the large coarse gothic type of the *Legende Dorée* (see *Bibl. Spencer*. vol. iv. p. 523) by the same printer. It is printed in double columns, without signatures, numerals, or catchwords; having running titles in gothic capitals. Twenty leaves of a table precede the commencement of the text, and the last reference in the table is to the iiclxxxiiiird (283rd) leaf. A full column contains 29 lines. On the recto of the 302d and last leaf, we read the colophon thus:

**¶ Cy finist lapocalipse et
samblablement le nouueau
testament veu et corige p
venerables persōnes freres
iullien macho et pierre far
get docteurs in theologie de
lordre des augustins de lyō
sus le rofne Imprime en la
dicte ville de lyon par Bar
tholomieu buyer citoien du
dit lion.**

The paper is of an excellent texture; and the present copy, though diminished in size to a quarto, is very fair, sound, and desirable.* Elegantly bound in blue morocco by C. Lewis.

* In Normandy I purchased a copy of this edition, in the original boards, quite large, and perfect. It is now in the possession of Messrs. Arch, booksellers.

1272. THERENCE EN FRÃCOIS. PROSE ET RIME,
AUECQUES LATIN. *Printed by Verard. Without
Date. Folio.*

A magnificent, curious, and desirable volume: full of wood-cut embellishments, which seem to have found their way into innumerable subsequent publications, in works of all descriptions and characters: especially of ballad poetry. The second and third large wood-cuts are of an uncommon character for Parisian art. The very first figure, on folio vi. recto, may be found in the *Typog. Antiq.* vol. ii. p. 534, as used by Pynson—and the very last figure, on the recto of CCClxxxiiij. may be found in the same page of the same work. In the whole, CCClxxxv. leaves. The imprint in seven lines is on the recto of this last leaf, and Verard's device on the reverse. The present beautiful copy, obtained of Mr. Triphook, is magnificently bound by Hering in stamp'd ornamented russia.

1273. TRACTATUS MALEFICIORUM. *Printed by
Petrus Adam, at Mantua. 1472. Folio.*

The author is 'ANGELUS DE GAMBILIONIBUS, Juris Utriusque Doctor cum omnibus additionibus Novissimē per ipsum factis post Compilationem hujus aurei ac preciosissimi operis.' It is printed in double columns, throughout: without numerals, signatures, or catchwords. There are 51 lines in a full page. In the whole, 106 leaves. On the reverse of the last leaf is the colophon, thus:

Petrus adā mātus opus hoc imp̄ssit ī urbe

Illic nullus eo scripserat ere prius.

M. CCCC. LXXII.

Petrus Adam is the same as Petrus Adam de Michaelibus—apparently the first printer at Mantua; and the types of this finely printed volume are precisely similar to those of the Decameron of Boccaccio of the same date, executed by the same printer: of which latter his Lordship possesses an imperfect copy, but of which I saw a perfect copy in the public library of Paris and of Nuremburg. Panzer, vol. ii. p. 3, no. 2. arranges this as the second production of the Mantua press: that of the Boccaccio being the first. This large and desirable volume was obtained from the monastic library of St. Peter's at Salzburg; and has been recently and handsomely bound by Hering in russia.

1274. TRACTATUS PROCURATORIS, &c. *Printed by Guldinbeck.* 1475. Quarto.

This is one of the most curious little tracts ever printed by Guldinbeck; whose press seems to have been chiefly exercised in the publication of fugitive pieces. The title and commencement (from which the reader may guess at the contents) are thus :

Tractat⁹ pcuratoris editus sub
noīe dyaboli qñ peciit iustitiam
corā deo & beata virgo Maria se
opposuit contra ipm & obtinuit
necnon obmutuit pugna contra
genus humanum

a Cessit Ascaron ad oīpotentis dei
presenciam & ait Creator omniū;
vbiq; iusticia xi. q. iii. scdm & c.
custodi de peni. dis. iii. c. sunt plures. Ego
sum procurator totius nequitie infernalis
placeat iustitie dignitator me audire iuxta
legem proxime. ff. de hiis que in testa. dlē.
&c. &c. &c.

This reminds us something of the process of Belial, &c. see *Bibl. Spencer.* vol. iii. p. 182. This little tract, without numerals, signatures, or catchwords, concludes at the bottom of the 14th leaf with the following colophon :

¶ Fit⁹ & imp̄ss⁹ ē pñs iste tractat⁹ p mgr̄m
Bartho⁹ Guldibeck. de sultz Anno Iubilei
M. cccc. lxxv. die v'o lune vidlic; xi Septē.

There is bound, with this tract, and printed by the same printer, without date, the oration of Ambrosius de Cora, ' De Iohannis Apostoli & Evangeliste laudibus. Et de vite contēplatione & celsitudine,' &c. in seven leaves. This copy is neatly bound in red morocco.

1275. TRASTULLO DA FAR RIDERE. *Without Date, Place, or Name of Printer.* Quarto.

The whole title of the work is at the top of the first page, thus :

**Trastullo delle Donne da far ridere Com=
pilato p il culto Giouene Pier Saulo
Phantino de Tradotio Castello
de Romagna.**

After a sonnet to his book, the text of the poetry begins thus :

**Datime il canto e la cythra de Orpheo
O vui Celeste Pympe cabelline
vscite fuora del antro Cyrho
cō vostre gratie sancte alme e diuine
spargite in mi il liquor Calliopeo
che dica le delitie feminine
driza tu Delia nostri prieghi giusti
che sempre delle donne amica fusti
Ho tanta rabia al cor : dolor : e smania
che sio potesse anchio tuor il bataglio
come Morgante purgarei l'ingania
&c. &c. &c.**

This scarce little tract, printed upon six leaves, on signature *a*, is executed in a close gothic type, in double columns—having 40 lines in a full page. From the appearance of the type, I suspect the book to have been printed at Florence; although it is not very improbable that it may be a *Venetian* production. This is a sound copy, very elegantly bound in green morocco by Lewis.

1276. TRITHEMIUS. DE SCRIPTORIBUS ECCLESIASTICIS. *Printed at Basle, in 1494.* Folio.

This is a FIRST EDITION of a work of no despicable authority. Six leaves of introductory matter precede the text—which begins on Fol. j. The leaves are regularly numbered to the end : on the reverse of Fol.

140, is the colophon : purporting the book to be printed at Basil in 1494. A supplemental leaf, not numbered, being an apologetical epistle of Trithemius to Albert Morderer, for inserting secular with ecclesiastical writers, concludes the volume. Very neatly bound in calf, with gilt leaves, by C. Smith.

1277. **TURRECREMATA, I. DE. MEDITATIONES.**
Printed by Ulric Han. Rome. 1467. Folio.

EDITIO PRINCEPS. The present is among the very rarest books in the world. In short, only two other copies of it are known ; and of these, as well as of the present, Audiffredi had never obtained a sight. It has been my good fortune to examine all three of them : one of the two others being at Nuremburg, the other at Vienna. Of these two, that at Vienna is infinitely preferable, for size and condition ; but it is yet inferior, on both grounds, to the copy under description—which is in its ancient parchment coverture, and has the plates uncoloured. It formerly belonged to the well-known library of the Eichstadt monastery in Bavaria ; and was obtained for his Lordship through the active exertions of Mr. A. Horn. It is doubtless among the most desirable treasures in this collection.

Having already* described it pretty much at large, I do not know that I can adopt a better plan than transcribe that extended description in the present place : adding two fac-similes which cannot fail to be acceptable. Folio 1, recto, blank. On the reverse, beneath a cut of the *Creation* (of which De Murr has given an indifferent fac-simile) is the following title, printed in a delicate, but rather brilliant red coloured ink :

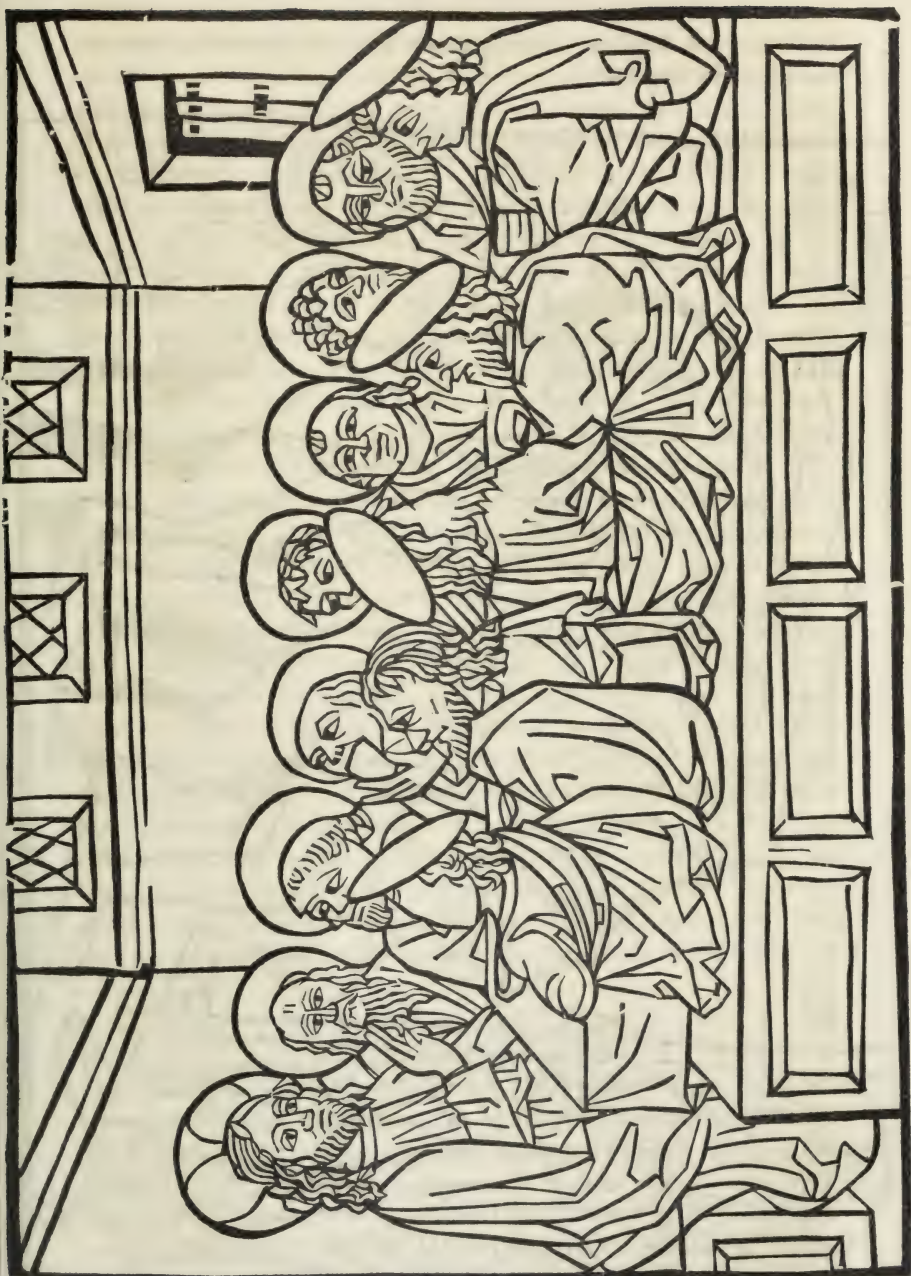
**Meditatōnes Reuerēdisimi patris dñi Johannis de
 turrecremata Sacrosce Romane eccl'ie Cardinalis po-
 site ⁊ depicte de ipsius mādato ī eccl'ie ambitu sce ma-
 rie de Minerua Rome.**

The first line of this title has been also copied by De Murr, but very faithlessly. There are 10 lines beneath the title. Folio 2, on the recto, are 21 lines, and one word of a 22nd line ; namely, ' possit.' On the reverse, is a cut of the *Creation of Adam*, with 15 lines beneath. This cut has been copied by Numeister. Fol. 3, recto, 17 lines, and two words of the 18th. A space left for the cut of *Adam and Eve eating the forbidden fruit*. On the reverse are 32 lines. Fol. 4, recto, 24 lines.

* See *Bibliog. Decameron*, vol. i. p. 384.

Reverse; cut of the *Salutation*, and 15 lines beneath—cut strictly copied by Numeister. Fol. 5, recto, 24 lines, and nearly a half. Reverse; cut of the *Nativity*, (copied by Numeister) with 15 lines beneath. Fol. 6, recto, eight lines. Reverse; cut of the *Circumcision* (copied by Numeister) and 15 lines beneath. Fol. 7, recto, 19 lines and a half. Reverse; cut of the *Adoration of the Magi* (copied by Numeister) with 15 lines beneath. Fol. 8, recto, 16 lines. Reverse; cut of the *Benediction of Simeon* (copied by Numeister) with 15 lines beneath. Fol. 9, recto, 21 lines. Space for cut (*Flight into Egypt.*) Reverse, 33 lines. Fol. 10, recto, 29 lines and a half. Reverse; cut of *Christ among the Doctors* (copied by Numeister) and 15 lines beneath. Fol. 11, recto, 21 lines, and two thirds of the 22nd. Reverse; cut of the *Baptism of St. John* (copied, but one figure to the right of the attendant angel omitted, by Numeister; see fac-simile in *Bibl. Spenceriana*, vol. iv. p. 41); there are 15 lines beneath the cut. Folio 12, recto, 20 lines and a quarter of the 21st. Reverse; cut of the *Temptation* (copied by Numeister) with 15 lines beneath. Fol. 13, recto, eight lines and a half. Reverse; cut of the *Delivery of the keys to St. Peter* (copied by Numeister) and 15 lines beneath. Fol. 14, recto, nearly 31 lines. Reverse; cut of the *Transfiguration* (copied by Numeister, but with less expression and effect, especially in the centre figure) with 15 lines beneath. Fol. 15, recto, 27 lines. Reverse; in the centre, unaccompanied by text, the cut of *Christ washing the feet of his Disciples* (copied by Numeister. Fol. 16, recto, 11 lines, and two words ('impatentiam tuam') of the 12th, belonging to the subject expressed in the preceding cut. Reverse; cut of the *Last Supper* (copied by Numeister) of which a fac-simile is given in the OPPOSITE PAGE. There are 16 lines beneath. Fol. 17, recto, 33 lines. Reverse; cut of *Christ betrayed* (copied by Numeister) beneath 15 lines. Fol. 18, recto, 16 lines. Reverse; cut of *Christ before Caiphas*, copied (but not with fidelity, and treated with infinitely less spirit) by Numeister; there are 15 lines beneath. Fol. 19, recto, 11 lines, and one word ('crudeli') of the 12th. Reverse; cut of the *Crucifixion*, not strictly copied, and treated in an inferior manner (especially in the figure of St. John) by Numeister; beneath, 15 lines. Fol. 20, recto, 31 lines, and 'ti sunt' of the 32nd. Reverse; cut of *Mary comforted by her Associates*, copied, but with less expression, by Numeister. Beneath there are 15 lines. Fol. 21, recto, 22 lines. On the reverse is the cut of the *Descent into Hell*;* wholly different from what appears in Numeister's copy—as may be seen in the *Bibl. Spenceriana*, vol. iv. p. 41.

* Of which a fac-simile is given in the NEXT PAGE BUT ONE.



There are 15 lines beneath this cut. Folio 22, recto, 31 lines, and one word (' Miseros') of the 32nd line. Reverse; cut of the *Resurrec-*

tion, essentially different from Numeister's copy; beneath, are 15 lines.
Fol. 23, recto, 11 lines. Reverse; cut of *Christ discoursing with St.
Peter and the Apostles.*



There are 15 lines beneath. Fol. 24, recto, nearly 22 lines. Reverse; cut of the *Ascension*, copied (not strictly, but with spirit) by Numeister, 15 lines beneath. Fol. 25, recto, 15 lines, and one word ('contende') of the 16th line. Reverse; cut of the *Descent of the Holy Ghost*, copied by Numeister, but not with the same spirit. The pavement, also, is wholly different. There are 15 lines beneath. Fol. 26, recto, nearly 15 lines. Reverse; cut of *Carrying of the Host*, copied, in rather better style, by Numeister; this cut is in the centre, without text. Fol. 27, recto, 17 lines, and two words ('effudit gentium') of the 18th line being the subject matter belonging to the preceding cut, beneath which it might have been placed; as, on the reverse of this 27th leaf, there are 32 lines without a cut. A space therefore is left on the recto of this leaf, for the cut representing *Abraham prostrating before three Angels*, copied by Numeister, but which is not here. Fol. 28, recto, 28 lines. Reverse; cut of the *Genealogical Tree of Christ*, copied by Numeister, with improvement. There is no text with the cut. Fol. 29, recto, 33 lines: containing matter belonging to the succeeding cut. Reverse; cut of *Christ appearing to St. Sixtus*, copied by Numeister for the better. Only seven lines beneath. Fol. 30, recto; cut of the *Assumption of the Virgin*, and the only cut on the recto of any leaf. This has been copied, but not strictly, by Numeister; 18 lines and a half are beneath. Reverse; the *Almighty in a Choir of Angels* (copied by Numeister) with 15 lines beneath. Fol. 31, recto, eight lines and two words ('caritatis beneficia') of the ninth line. Reverse; cut of *Christ with the Virgin in Glory*; copied, but not quite strictly, by Numeister; 15 lines are beneath. Fol. 32, recto, 29 lines. Reverse; cut of the *Office of the Mass for the Dead*; copied, but not strictly, by Numeister; 15 lines beneath. Fol. 33, recto, 13 lines and a half. Reverse; cut of the *Day of Judgment*; copied, not strictly, and perhaps improved upon, by Numeister. There are 15 lines beneath. Fol. 34, recto, 17 lines: beneath which is the colophon thus:

**Finite sunt contemplationes supradicte ⁊ continue
Hinc p̄ Ulricum han Anno domi
ni Millesimoquadringentesimosexagesimo sep
timo die ultima Mensis decembris. J. R.**

No one has yet demonstrated for whom, or for what, the initials 'I. R.' were intended; and in the absence of all rational conjecture it is advisable to preserve a prudent silence. As to the artist who designed, or who cut these embellishments upon wood, very little, it must

be confessed, can be said in commendation of him. But the volume itself—the supposed EARLIEST PRODUCTION OF ULRIC HAN'S PRESS—is inestimable, as a typographical curiosity: and such an extraordinary copy of it, as is the present, may be fairly said to be beyond all price. The preceding description may be considered the more acceptable, as, from Audiffredi's statement (*Edit. Rom.* p. 9) Meerman, Heineken, and Laire, have each committed a few errors, or given but an imperfect account. The 'Meditations' of the Cardinal are not upon the figures, or subjects, described in the porticoes of the hall near the temple of S. M. de Minerva—but upon the things, or subject-matter, represented by those figures. Of this Audiffredi gives a very sufficient proof. It were to be desired that the name of the *original* artist should be ascertained. He does not however seem to have been Beccafumi, Donatelli, or Masaccio: judging from Mr. Ottley's specimens of these masters, from his *Italian School of Design*.

The copy under consideration is preserved in a wooden case, covered with blue morocco, by C. Lewis.

1278. TURRECREMATA, I. DE. MEDITATIONES.
Printed by Ulric Han and Simon de Luca. Rome.
 1473. Folio.

EDITIO SECUNDA. A reprint of the preceding, by the same printer; but in a Gothic character one size less—uniformly, from the beginning to the end of the volume. There is no introduction of red ink throughout: nor is there one full-sized page. The cuts are precisely the same as those in the preceding impression. The prefix is also precisely similar. The colophon, on the reverse of the 30th and last leaf, is more extended, thus:

Finite sunt contemplationes. Reuerendissimi patris domini Johānis de Turrecremata. sacrosancte Romane eccl'ie cardinalis. posite et depicte de ipsius mādato. in ecclie ābitu sancte marie de Minerua Rome. Pō attramēto. plumali. calamo. neq; stilo ereo. sed artificiosa quadā adinuētione imprimēdi seu caracterizādi sic effigiatū. ad dei laudē industrieq; est cōsumatū. per Aldaricū gallum alemanū. et Simonē de Luca Anno

domini. M. cccc. lxxiii. die uero. xvii. Octobris. Regnante Sixto Quarto pontifice maximo.

This copy is sound, but in rather a cropt state. It is bound in dark blue morocco by C. Lewis.

1279. TURRECREMATA, I. DE. MEDITATIONES.
Printed by Ulric Han. Rome. 1478. Folio.

At first sight, this might be imagined to be a mere paginary reprint of the preceding; but a close examination will lead to a different conclusion. The cuts and the type are precisely the same as those of the previous edition of 1473; a type which I suspect to have belonged more exclusively to the partner of Ulric Han than to Ulric Han himself. The text begins on the reverse of the first leaf, and concludes on the reverse of the 30th and last leaf: having the following colophon:

Finite sunt contemplationes Reuerendissimi patris domini Johānis de Turrecremata sacrosancte Romane eccl'ie Cardinalis posite ⁊ depicte de ipsius mādato in eccl'ie ābitu sancte marie de Minerva Rome. p Udalricū gallum alemanū Anno domini. Mcccclxxviii. Die uero. ix. Decembris Regnante Sixto Quarto Pontifice maximo.

As in the previous edition, the work is called 'Meditationes' in the title, but 'Contemplationes' in the colophon. This copy, although sound and desirable, is much inferior to that of the first edition in size and condition. It is bound in blue morocco by Lewis.

1280. TURRECREMATA, I. DE. MEDITATIONES.
Printed by Planck, at Rome. 1498. Quarto.

This is an extremely neat little volume, and estimable as one in the very valuable series of early editions of this work in the present library. The title, as before, in four lines, is above the following wood-cut.



This is on the recto of *a(i)*. The signatures, to *d*, run in eights. All the cuts, in the preceding editions, are copied, (and varied in the imitation) in the present impression. Of these cuts perhaps the most

tion) in the present impression. Of these cuts, perhaps the most elaborate and neat is the one of the adoration of the wise men, on the reverse of *a vj*, thus :



The last signature, *d*, has but six leaves, of which the last is blank. On the recto of *d v* is the colophon thus :

**Impressum Rome per Magistrū Stephanum
Planck de Patauia: Anno domini. M. cccc.
xviiij. die vero. xxi. Mensis Augusti.**

The type, which is gothic, is larger than any I remember to have seen from the press of Planck. The present is in every respect a most desirable copy ; obtained from Professor May at Augsburg. In blue morocco binding by C. Lewis.

**1281. TURRECREMATA, I. DE. EXPOS. SUPER PSAL-
TERIO. Printed by Ulric Han. 1470. Folio.**

I apprehend this rare and desirable book to be the earliest specimen extant of the union of Ulric Han's large lower gothic letter, with his second and larger size roman fount. It is also the first of that printer's productions in the year 1470, with an *expressed date*: although Audif-

fredi places several volumes, by the same printer, before it. See *Edit. Rom.* p. 43—where the account from two copies, seen by Audiffredi, is sufficiently particular—and where Laire, as usual, receives a severe castigation. The perpendicular and rectangular small lines, or punctuations, by way of calling the attention to certain points of illustration, are here also uniformly accompanied by red lines in ms., as in the copies seen by Audiffredi. This could not have been the occupation of Ulric Han, but of an hired rubricator or illuminator. The preface to Pope Pius II. occupies the first two leaves. The first psalm follows, thus :

Psalmus Primus In quo descri-
bitur processus in beatudinē.

Etatus vir qui nō abiit
a uia recta recedendo in consilio
impioꝝ prauis eorum machina-
&c. &c. &c.

There are neither numerals, signatures, nor catchwords ; and a full page contains 33 lines. On the recto of the 194th leaf is the colophon, thus :

Reuerendissimī Cardinalis sancti
Sixti Expositio breuis & utilis super toto psalterio :
Romę impressa die Quarta mensis octobris per
honorabilē uirum magistrum Vdalricum Gallum
de Bienna Anno domini Millesimoquadringen-
tesimoseptuagesimo. Laus Deo.

The reverse is blank. A register of one leaf, occupying only the recto of it, concludes the volume. Audiffredi, from the horizontality of the water marks, denotes this book as a large quarto : but the present copy, perfectly in its original state, and full of rough leaves at bottom and on the right margin, is questionless of a folio form. For size and condition this copy cannot be exceeded. It was obtained of M. Chardin at Paris ; and has been recently and beautifully bound in blue morocco by C. Lewis.

1282. TURRECREMATA, I. DE: IN PSALTERIUM.
Printed by Schusler. 1472. Folio.

This fine copy came from the library of the Eichstadt monastery; and like many other books which I have seen from that collection, it is, with some few exceptions, in particularly fine order. There are neither numerals, signatures, nor catchwords. A full page has 35 lines. On the reverse of folio 132 is the colophon, thus:

**Johannis de turrecremata Cardinali Scti Sixti
vulgariter nūcupati explanatio ī psalteriū finit.
per Johannē Schüssler ciuem Aug. impressa, Anno
dnī MCCCCxxij. pridie nōs Mayas.**

This beautiful copy is elegantly bound in blue morocco by Lewis.

1283. TURRECREMATA, I. DE: IN PSALTERIUM.
Printed by Schoyffher. 1478. Folio.

This is by no means a rare book; but such a copy as that under description is always most desirable. A ms. note on the recto of the first leaf informs us that this book originally belonged to the episcopal library at Spire; while, in a larger hand, written in red gothic characters below, we read ‘*Matheus de Jungnaw legauit orate deū pro eo fideliter.*’ There are neither numerals, signatures, nor catchwords, and the text is executed in the fine bold gothic type of Schoyffher, like the Bible of 1472. The first line, in the different divisions, is printed in the character of the Psalter of 1457. On the recto of the 195th and last leaf, the colophon is thus:

**Reuerendissimi cardinalis, tituli sancti Sixti, domini
Johannis de Turrecremata; expositio breuis et vtilis
super toto psalterio Mogūcie impressa, Anno domini
. M. cccc lxxviij. die quarta ap̄lis p̄ Petrū Schopffer
de Gernszheym feliciter est consummata.**

The colophon and the shields below are in red. This fine copy is bound in russia by Hering.

1284. [LA] VIE DES PERES. *Printed by Jehan du Pré.* 1486. Folio.

We have here an early and beautiful specimen of the printing of J. du Pré,* enriched with wood-cuts, which however have less claim to commendation than the letter-press. The work is a translation from the Latin. On the recto of the first leaf is a title, thus: 'La vie des peres en francoys.' A large wood-cut of the crucifixion is on the reverse. On signature *a ii*, the prologue of the translator begins. The text is uniformly printed in double columns, and the signatures run thus: *a* 10: *b*, *c*, and *d*, each 8: *e* 6: *f* 8: *g* 6: *h*, *i*, *k*, *l*, *m*, *n*, *o*, *p*, *q*, *r*, *s*, each in 8: *t* 6: *v*, *u*, *x*, *y*, *z*, each in 8: *z*, 4. Then *A* 8: *B* 6: *C* and *D*, each 8: *E* 6: *F*, *G*, *H*, *I*, *K*, *L*, *M*, *N*, *O*, and *P*, each 8: *Q* 6: *R*, *S*, *T*, *V*, each in 8. Then *aa* 6: *bb*, *cc*, each 8: *dd*, *ee*, *ff* each 6: *ff* 6 forming a blank leaf. On the reverse of *ff v*, is the colophon thus:

Ep fine le liure intitule de la vie
des anciens saintz peres iadis demou
rans es grās desers degipte thebayde
mesopotampe ⁊ autres lieux solitai
res, nouvellement translate de latin
en frācois. En lan mil CCCC qua
tre vingtz ⁊ six. sur les liures que en
ont escript ⁊ translate de grec en la
tin monseigneur saint Ierosme tres
excellent ⁊ approuue docteur de sain
cte eglise, ⁊ autres grans ⁊ notables
clercz apres lui. Icele trāslacion ipri
mee en la ville de paris le huitiesme
iour de Juin ou dit an quatrevingt
⁊ six. Par maistre Jehan du pre librai
re demourant en la grāt rue saint Ja
ques en lostel ou pēdēt pour enseigne
les deux cygnes.

* See *Bibliographical Decameron*, vol. ii. p. 33.

Nothing can exceed the condition and binding (in blue morocco by Lewis) of the present copy : obtained of Mr. R. Triphook.

1285. *VIOLA SANCTORUM. Printed in 1499. Quarto.*

The title is thus—above a wood-cut of the Virgin, kneeling and praying, within an embroidered circle of flowers, surrounded by angels: ‘*Martyrilogiū Viola Sanctorum.*’ On the reverse is a small wood-cut, representing, as I conceive, the martyrdom of St. Stephen. From the style of art, I should apprehend this embellishment, as well as the volume itself, to be the production of a Strasbourg artist. A register, of nine leaves, not numbered, follows. Then commences the text, with the leaves regularly numbered in the centre of the recto of each—as far as ‘*folium CXXIII:*’ where we read the following imprint :

*Viola sanctoꝝ fuit feliciter. Anno dñi.
M.cccc.xcix. die. viij. mensis february.*

The saints are arranged in the order of the months in which their martyrdoms occurred; and it is just possible that this little volume may be the germ of that stupendous work entitled *ACTA SANCTORUM*. The present sound and clean copy, bound in blue morocco by Hering, was obtained from the library of St. Peter’s monastery at Salzburg.

1286. *VIRGILII OPERA. Printed by Sweynheym and Pannartz. Rome. Without Date, but supposed to have been in the year 1471. Folio.*

SECOND ROMAN EDITION. I cannot commence the description of this excessively rare, and long-sought after book, without expressing the gratification I feel in having been the humble instrument of its being placed upon the shelves of this library. It was obtained, with the not less rare edition of ADAM, (described in the next article) from the public library at Stuttgart, after a negociation equally liberal and honourable to all the parties concerned. The edition is probably rarer even (as Brunet intimates) than the *EDITIO PRINCEPS* of the author by the same printers. The prefatory epistle of the Bishop of Aleria commences on the recto of the first leaf, and ends on the recto of the second. This is precisely the same as the epistle in the first edition, with the exception only of a prefix (in three lines) which is not introduced in the previous one. On the reverse of the second leaf is the following im-

portant memorandum, or advertisement, by the Bishop, in which he takes occasion to notice the comparative accuracy of the present edition over the preceding. It is literally thus :

Vcusq; epistolā cluseram amantissime Pōponi
in supiore edenda impressione Virgiliana : in q̄
tu testis es optimus : nostros artifices plus nescio quō q̄
cōmuniter solent : dormitasse. Dein ipse antiquitatis
totius studiosissimi Maronis tamen aliq̄to amicitior
dedisti operam ut ex manibus tuis antiquissimū Vir-
gilii exēplar maiusculis characteribus descriptū uix
carptim possem euoluere. Erant in eo qđ meministi :
minus prime Bucolicoꝝ Egloge. Georgica Eneisq;
absoluta. Preterea nihil. Fateor aliquibus in locis
& uerbis Codicem mihi uetustum illum iudicatum esse
nostro ueriorē. Et si fieri poterit qđ spero ut possim
diutius illum per dominū eius in meis manibus tenere
diligentissime curaturum me spondeo : ut tertia fiat
impressio. ne qđ oīno uideat̃ ex uirgiliana a nostris
maiestate desiderari. Tu tamē mihi etiam Ftnā* Ma-
ronis & Cirin ītegras qđē sed inemēdatas : Catalecton
uero etiā corruptius : & imperfectū tradidisti. Vitā
itē diuini uatis breuissime scriptā & nōnullos sūmarios
operis uersiculos eos quoq; q Hortuli noīe inscribūt :
que ego omnia diligentia tua ut debui : mirū in modū
oblectatus ascribi huic noue impressioni curauī. tali
tamen conditione ut si quid impmēdo nostri artifices
errarint : tua sit etiam emendandi cura qui ut hec legi
a pluribus possent : sedulitate tua effecisti Vale

A life of Virgil follows : then, poetical excerpts in commendation of him. Next, poetical abridgements of the contents of each book of the *Æneid*. Then a miscellaneous summary, being the incipient word of the commencement of each smaller and larger poem of the author. This concludes on the recto of the 5th leaf, when the '*Culex*' com-

* Sic—pro Etnā.

mences on the reverse. The whole of the preliminary pieces, previous to the *Eclogues*, conclude on the recto of the 17th leaf: the reverse is blank. Brunet observes justly that the text of the poet, beginning with the *Bucolics*, and extending to the xiiith of the *Æneid*, inclusively, contains 174 leaves. Then, miscellaneous pieces for the four following leaves—on the recto of the 4th of which is the usual colophon, as in the previous edition, beginning

Aspicis illustris lector quicunq; libellos

The reverse is blank. Next follows the *Priapeia*, in nine leaves, complete; whereas, in the previous impression, the work is imperfect. At the end:

Virgilii Priapeia finit foeliciter.

A blank leaf ensues in the present copy. Then the *Etna*;

P. Virgilii Maronis. Etna
que a qbusdā Cornelio tribuit.

This piece comprehends 19 leaves; concluding on the recto of the 19th thus—

Superbe noctu repuditum caput
Datur tibi puella quam petis datur

The reverse is blank. Audiffredi appears to have been ignorant of the existence of this last piece, and Brunet observes that *both* these latter pieces are wanting in ‘many other’ copies. But only four other copies are known; and of these, that in the Royal Library at Paris contains them. See *Edit. Rom.* p. 79; *Man. du Libraire*, vol. iii. p. 414-5. The present copy, which may be justly called a beautiful and desirable one, has been recently and elegantly bound in olive-colour morocco by C. Lewis. This volume is a treasure of some importance in the series of early Virgils in this library. Another copy (and the only other copy of it in England) is in the library of Dr. W. Hunter at Glasgow.

1287. VIRGILII OPERA. *Printed by Adam.* 1471.
Folio.

This is probably, after all, the rarest edition of Virgil in existence; if we except the Brescia impression of 1473: see *Bibl. Spencer.* vol. ii. p. 472. M. Van Praet, when he saw this volume at Paris, whither I had brought it from Stuttgart, declared that ‘he saw it for the first

time.' I shall first particularly describe the arrangement of the contents, and then subjoin some reasons why the printer of this volume, and of the *LACTANTIUS* of 1471 (see *Bibl. Spencer.* vol. i. p. 211) may not be considered as one and the same person—notwithstanding the opinion of the Abbé St. Leger in favour of Adam Rothvil, as quoted by the author of the *Manuel du Libraire*, vol. ii. p. 215, vol. iii. p. 415. First, then, for the order of the contents.

On the recto of the first leaf, without any prefix, or prefatory advertisement, the text of the *Bucolics* begins, as in the edition of Spira of 1470: see *Bibl. Spencer.* vol. ii. p. 465—both in the adoption of the letters and the lines—except that we have here the diphthong *æ*, which, in Spira's edition, is supplied by the contraction. The first page of this edition precisely answers to the first page of Spira's, and I make no doubt that the present is a reprint of it. A full page contains 39 verses; but the pages of the edition of 1470 are fuller. The *Bucolics* terminate on the reverse of the 11th leaf, and are immediately succeeded by the *Georgics*, to which are prefixed four hexameter verses, followed by the text of the poet, thus:

q VID FACIAT LAETAS
 segetes : quo sidere terram
 Vertere mœcenas : ulmisque
 adiungere uites

C onueniat : quæ cura boum : quis cultus habendo
S it pecori : atq; apibus quanta experientia parcis :

The *Georgics* terminate on the recto of folio 40; the reverse of the leaf being blank. Then follows, on the recto of the ensuing leaf, the verses of Augustus respecting the burning of the poem of the *Æneid*: which I do not perceive to be in either of the editions of Sweynheym and Pannartz before described, or in either of the editions of Vindelino de Spira of 1470 and 1471: but they are to be found, copied from hence, as I conjecture, in the edition of 1472 (fol. 52) printed in the types of the Ausonius: see *Bibl. Spencer.* vol. ii. p. 467. They have, here, no prefix; and conclude, with the three usual introductory pieces to the *Æneid*, on the reverse of the same leaf—when the *Æneid* begins thus:

RMA : VIRVMQVE CANO :
troiæ qui primus ab oris

Italiā fato profugus : lauinaq; uenit
 L ittora : multū ille & terris iactatus : & alto
 &c. &c. &c.

The xiiith book of the Æneid concludes on the recto of 170th leaf: the reverse is blank. On the recto of the ensuing leaf begins the xiiiith book of the Æneid, possibly presenting us with the earliest impression of that text. After the usual twelve introductory verses, this xiiiith book begins thus :

VRNVS VT EXTREMO
 deuictus marte profudit
 Effugientem aīam. medioq;
 sub agmine uictor

This occupies nine leaves : concluding on the 179th leaf from the commencement of the volume inclusively. The colophon is thus :

. M . CCCC . LXXI .

M inciadæ quiconq; cupit cognoscere uatis
 C armina : seu quisquis uegi simul optat habere :
 M e legat : aut fratres. paruo numerosa iuuentus :
 V no eodemq; sumus pressi sesquiq; locoq;
 N on solomon : neq; hyran. nō dædalus : atq; sibyla
 G ræcia non omnis sapientibus inclyta q̄q̄ :
 N on armis romana potens æquanda q; diuis
 G loria iactauit tali se se arte decoram.
 N os igitur peperit patrem qui nomie primum
 R ettulit alter adam : formis quos pressit ahenis : .

The reverse is blank. Having thus given a pretty minute description of the contents of the volume, I proceed to endeavor to prove that 'Adam,' the printer of this book, and of the Lactantius of 1471, as before referred to—are one and the same person. M. Brunet has intimated the same thing ; but he has had no opportunity of instituting a comparison between the two—as no copy of this edition of Virgil is known to exist in France. The Abbé St. Leger thought the printer of the Lactantius was 'very probably Adam de Rotwil,' but certainly not Adam Rot. He was, with yet more probability, neither the one nor

the other. Adam de Rothvil began to print at a later period, and all the specimens of his press which I have seen are in the black letter. Adam Rot printed at Rome, in a roman character, but with a much stronger resemblance to the types of Laver or Schurener de Bopardia. He could not, as the Abbé infers, have printed the *Lactantius* of 1471. But the preceding are little more than negative proofs. We come therefore to a comparison of the two volumes. At first view, the *Lactantius* is more irregularly printed: the letter appears neither so large nor so round as in the *Virgil* under description: but let us turn to the hexameter verses, with which the *Lactantius* concludes, and we shall with more readiness discover a conformity between the two. The *Virgil* is clearly printed after the plan of Spira's edition of 1470, or 1471—by putting the incipient letter at a distance from its sequents. Not so is the *Lactantius*: but compare the letters of each work with one another. The capitals may be said fairly to assimilate. The *m*, *e*, *æ*, are precisely the same: the & is similar: and the contraction of 'que' is the same in both. In short, admitting that the *Lactantius* does not 'stand so well in line' (as printers term it) there are the fairest grounds for believing that the 'Adam' of one book is the 'Adam' of the other: and the whole cast of character denotes *both* to have been printed at *Venice*. Perhaps a more perfect resemblance, in every respect, attaches to the edition of Cicero's *Epistolæ ad Familiares*, of the date of 1471, as described at page 107, ante. Indeed I have no hesitation in concluding both volumes to have issued from the same press. To revert to the copy under description, it may be justly observed that its condition, for size and colour, can hardly be equalled. It has been relieved from its monastic binding, and coated beautifully in orange colour morocco by C. Lewis. It was obtained from the royal library at Stuttgart, as noticed at p. 285, ante; and may justly be classed among the most precious treasures of this library.

1288. VIRGILII OPERA. (*Printed by V. de Spira.*)
1471. Folio.

Although the name of V. de Spira be not subjoined to this volume, yet it is questionless a production of his press: being executed in his fuller and larger type, which he chose on rejecting that of the *Virgil* and *Livy*, &c. It is therefore in his usual type, as in the *Martial*, *Catullus*, and others. The impression under description is of extreme rarity. Indeed the author of the *Manuel du Libraire* allows it to be as

rare as the preceding by Adam ; but I apprehend he is in error when he says that the types of each edition resemble one another : although, like its precursor in these pages, it has 39 lines in a full page, and appears to have been a lineal re-impression—except that this impression contains the *Priapeia*, omitted in that of Adam. Towards the close of the first book of the *Georgics*, folio 17, the reverse of this leaf is entirely blank—apparently by mistake—for the context goes on perfectly on the recto of the ensuing leaf—

S ol quoq; & exoriens : & quum se condet ī undas

A similar blank reverse of a leaf occurs in the xiiith book of the *Æneid* (fol. 162) but the text continues regularly on the recto of the following leaf,

C oncurrunt itali : spoliantq; calentia membra

On the recto of the 171st leaf, the xiiith book of the *Æneid* terminates, with this addendum : (not in the edition of Adam).

Finis Summę Virgilianę narrationis in tribus operibus Bucolicis Georgicis & Aeneidę.

The reverse is blank. Then the xiiith book of the *Æneid* follows—as in Adam's edition, line for line and page for page, comprehending nine leaves : the reverse of this 9th leaf is blank. We have thus far travelled through 180 leaves. These are succeeded by 20 leaves, including all the minor poems of Virgil, and terminating with the *Priapeia* : which latter calls forth the following apologetic colophon :

Finis . M.CCCC.LXXI.

Cur hæc sculpantur quis obscoena requiris

Da ueniam sunt hæc scripta marone tamen.

In the whole, therefore, 200 leaves : though Brunet says 198—but I apprehend erroneously. The present copy, although large, and beautifully bound in olive colour morocco, has been in a very tender condition. Yet is it, in every respect, a most desirable volume. In the imperial library at Vienna, there is one of the finest copies in the world of this impression—bound in red morocco. It was carried off by the French, and restored by them. There is also a fine copy of it in the library of Mr. Coke at Holkham.

1289. VIRGILII OPERA. *Printed by the Fivizani.*
Fivizano. 1472. Folio.

An edition of extreme rarity. Panzer, in his first account of this book (*Annal. Typog.* vol. iii. p. 94) had supposed it to have been printed at Venice; but, on the authority of Fossi, in his subsequent account, vol. iv. p. 296-7, he attributed the execution of it, with more justice, to Fivizano, a town in Etruria. Panzer describes it as a small oblong folio, containing 170 leaves, with 41 lines in a full page—which is perfectly correct. There is no prefix whatever; but on the recto of the first leaf the first Bucolic begins thus:

ITYRE TV PATVLAE
 recubans sub tegmine fagi
 Siluestrem tenui musam
 meditaris auena.

N os patriæ fines: & dulcia linquimus arua.
 N os patriaꝝ fugimus: tu tityre lentus in umbra
 &c. &c. &c.

The *Æneid* has the three usual prefixes: the last, 'Ille ego qui quondam,' &c. Then commences the text below, thus:

RMA VIRVMQVE
 Cano: troiæ qui primus ab oris
 Italiam fato profugus
 lauinaq; uenit
 Littora: multum ille & terris
 iactatus & alto
 &c. &c. &c.

At the conclusion of the *Æneid*, within eight leaves of the end of the volume, we read the following—as a sort of epilogue to the poem of the *Æneid*, which begins on the recto of the following leaf; the reverse of the present being blank. The prefix, which is not very common in the earlier editions, is as follows:

PVBLII MARONIS VIRGILII AENEI
 DOS LIBER .XII. FOELICITER FINIT.

I usserat hæc rapidis aboleri carmina flammis
 V irgilius : phrygium quæ cecinere ducem.
 T ucca uetat : uarusq; simul. tu maxime cæsar
 N on sinis : & latiae consulis historiæ.
 I nfoelix gemino cecidit prope pergamon igni :
 E t pene est alio troia cremata rogo.

On the reverse of the 8th following leaf, the xiiith book ends, when the following colophon is immediately subjoined :

S culpserunt docti manibus sed pectore firmo
 C armina uirgilii uatis super æthera noti
 I acobus existens primus : baptista sacerdos
 A tq; alexander comites in amore benigni.
 Q ui fluizani uiuunt super oppida digni.

. M. CCCC. LXXII.

The present sound and desirable copy, obtained through the interposition of Lord Holland, is elegantly bound in red morocco by C. Lewis.

1290. *VITÆ ILLUSTR. PHILOS. SIC. ET CALAB.*
Printed by Scomberg, at Messana. 1499. Quarto.

This is rather a wretched specimen of the printer's art ; but the book has escaped Panzer. It is a thin quarto, printed on signature *a* in ten leaves. This copy also is a very indifferent one. The full title, ' Vitæ Illustrium Philosophorum Siculorum & Calabrorum,' is on the recto of the first leaf: the reverse is blank. An address of the famous ' Constantine Lascaris, the Greek,' to Don Ferdinand de Cunea, occupies the recto of *a ij*. The text begins on the reverse. It is wholly in the Latin language. On the reverse of the 10th and last leaf, is the printer's colophon :

Finiūt vitę phōz Siculorū ac Calabroz. Impresse
 nobilissima vrbe Messana. Per Guilielmū scomberg
 alamanū de franckfordia Anno dñi M. cccc. xcix.
 quinto vero die Martij.

The arms of Don Ferdinand, with those of Sicily, are beneath. Then the ensuing verses :

Qui vos impressit tam clara insignia multum
 Diligit, & toto pectore firma tenet :
 Imprimit hic etiam quę scribunt dicta recentes.
 Et veterum scripsit quę veneranda manus.
 Vir bonus imperium liquit, patriāq; lemanni
 Nunc mamertinus noster & esse cupit.
 Huic Messana faue en te iam nunc personat orbem
 Illustrisq; simul tu comes ista dabis.

In neat russia binding.

1291. VOCABULARIO ITAL. TEUTS. *Printed by*
Adam de Rothvil. 1477. Quarto.

A very curious and uncommon volume. From the subscription, it appears to have been ‘ completed by Meistro Adamo de Rodvilla, in the year 1477.’ It commences on signature *a(i)* with prefatory notices of the power of sounds of certain letters. The list of chapters follows; and on *a 4*, recto, commences the vocabulary in two columns, thus :

d	Io	Got
	La deidade	Di gothapt
	La santa trinitade	Di heilig driualtikait
El pare		Der vater
El fio		Der sun
El spirito santo		Der heiliggeist
Meſer domino dio		Unſer her got.

The signatures, in eights, extend to *g*. On the reverse of *g viij*, beneath ‘ Explicit vocauolarius,’ we read the following subscription :

Aprie gate dio per me	Pitat got für mich
impagamento	zû ion
Compiuto	Uol pracht
Per meistro Adamo	Durch maister Adam
de Roduila	von Rodueil
1477 Adi. 12. Augusto	

The present is a sound and desirable copy; bound in foreign red morocco.

1292. WOLFRAM VON ESCHENBACH: VON TY-
TURELL. *Without Name of Printer or Place.*
1477. Folio.

FIRST EDITION of an extremely popular heroic poem in Germany. The text is printed in double columns, prose-wise. Four leaves of introductory matter appear to precede the text. On the recto of the 5th leaf, this introductory matter concludes thus:

Wie tpturell der recht herre
des grales geboren ward.

The subject ensues thus—

Er von prouentza
le. Flagetanis per=
lure Heidensch vō
dē grale. Und fan=
tzops tūt eich kunt vil auentu=
re. Dz will ich tutschē wil es mir
got nun kindē. Was parzifal da
birget. Das wirt zū liecht bracht
on backel zinden.

Ich bin so vil gefraget. Von
edler diet der mere. Das michs
durch not betraget. Wer d'edle
keusche reme were. Der sollicher
selden frucht do was der weren
de. Der edelen werden diet. Die
hie vnd dort mit stete warent
eren gerende

&c. &c. &c.

The impression is wholly destitute of signatures, numerals, and

catchwords, but the type is rather roman than gothic. A full page contains 40 lines. On the reverse of the 305th leaf is the colophon, thus :

Mit rimen schlecht drei gen-
ge. Seint dise liden worden. Ge-
messen in rechter lenge. Weise
bū wort nach maisterlichem or-
den. Zu kurtz zu lang ein liet vil
wol smachet. Ich wolfram bin
vnschuldig. Ob schreiber recht
vnrichtig machet.

: M. CCCC. LXXVII.

One leaf of a table of chapters concludes the impression. Consult Panzer's *Annalen Teutschen*, &c. p. 101, no. 83. In the same year there was not only published an edition of the same work, in which the lines are printed with attention to their metrical character, but also of the companion of this work, the *PARZIVAL*. A copy of each work is in the public library at Strasbourg. M. — of the same city was so obliging as to procure the present copy—beautiful in every respect, and, till lately, in its first binding of boards,—for his Lordship, at a very moderate sum. It is a book of very considerable rarity; and has been recently bound in dark green morocco, by C. Lewis.

1293. XENOPHONTIS CYROPÆDIA. Latinè. *Philelpho Interprete. Without Date or Place.*
Folio.

On the recto of the first leaf begins the preface of Franciscus Philelphus, with a prefix of four lines in capital letters: 24 lines are below. A full page contains 32 lines. There are neither numerals nor signatures, but catchwords. On the reverse of the 145th leaf, is the following colophon—alluding to the date of the completion of the *Latin version*.

Huic aut Cyri Pædiæ Idem Franciscus Philelfus eques
auratus. Laureatusq; poeta extremū imposuit manum
Mediolani ad. xi. K'al. octobres, anno a natali christia
no Millesimo quadingentesimo Sexagesimoseptimo.

Four prose lines, and ten poetical ones, are on the recto of the following and last leaf. I am not disposed to consider this book as a production of the Milan press, but rather as having been printed at Padua or Parma. At first sight it looks like the printing of *Martinus de Septem Arboribus*. The present is a sound and desirable copy; in blue morocco, French binding.

1294. ZACHARIAS (I.) LIBELLUS INSCRIPTIONUM.

Without Name of Printer, Place, or Date.

Quarto.

The preface, by Gabriel Apollonius, tells us that the author of this little work was Jacobus Zacharias: that it lay by him some time—but that he thought he should be rendering the public some benefit by giving it to his bookseller, or printer, for the purpose of publication. It is a pretty little quarto volume of 32 leaves, without numerals, signatures, or catchwords. The last leaf contains, on the recto, an address to the reader; on the reverse, is the register. The subject is, forms of addresses to men in all ranks and situations of life; beginning with that of the Pope. Panzer, vol. ii. p. 537, supposes, with apparent justice, that the printer of this volume was Eucharius Silber. The copy under description, obtained from Professor May of Augsburg, is in the most perfect condition, and has been bound in brown calf, with gilt leaves.

BOOKS ADDED.

1295. **AYMON.** THE FOUR SONNES OF. *Printed by Caxton. Without Date. Folio.*

It is with no ordinary sensations of satisfaction that I commence the present catalogue of ADDITIONAL VOLUMES—procured since the preceding pages were committed to press—with the notice of a book of such singular rarity as the present; and which will probably, for some period, maintain its distinction of being UNIQUE.

The satisfaction, just expressed, arises from two causes: first, from the absolute possession of such a *Caxtonian treasure* by his Lordship: and, secondly, from the confirmation of a conjecture thrown out in the *Bibliographical Decameron*, vol. ii. p. 437, that, from the diction, or style of composition—especially of the prologue—(as reprinted by Wynkyn De Worde and Copland*) there could be little or no doubt of there having been an impression of this romance, by our first English Printer. A sight of this book has banished every doubt upon the subject; and it is questionless a volume from the Press of Caxton—printed in the same type as the *Dictes & Sayinges, Virgil, &c.*

The present copy, defective like BLANCHARDIN AND EGLANTYNE, described in *Bibl. Spencer.* vol. iv. p. 270, wants several leaves at the beginning, (including the interesting prologue of Caxton) as it commences with B iij;—with the words ‘Reynawde one of the sones of Aymon,’ &c. The other leaves wanting are as follow: D vj. F iiij. and v: L viij. In the whole, perhaps thirteen leaves—supposing A j to be blank. From L viij—to m m v, in eights—the text appears to be perfect. The first alphabet of signatures is by a single capital letter; the second, in two small lower-case letters; m m vj, appears to be blank. The colophon, on the reverse of m m v, is as follows:

* Consult also the *Typ. Antiq.* vol. iii. p. 137, where these editions are referred to. It is remarkable that, not only were Ames and Herbert ignorant of *this* edition, by Caxton, but of that by W. de Worde, of the date of 1504. The extracts from Copland’s edition, given in the pages just referred to, correspond as to matter, but not exactly as to orthography, with the same passages in the present by Caxton.

My fayre lordes thenne that this present boke shall re-
de or here. We shall praye god ⁊ the gloriouse saynte
Kerpaude the marter, that he gyue vs grace to perseuere,
and contynue our lyff in good werkes. by the whiche we
may haue at our endynge the lyff that euer shall laste,

A M E N.

The preceding in five lines, above the word 'Amen.' This last page contains twenty-six lines. A full page contains thirty-one lines. The present copy is, upon the whole, a fair, sound and desirable one. There are occasionally ms. memoranda in the margins; some of them nearly coeval with the book. This copy, which was obtained of Mr. Triphook at a price by no means disproportioned to its worth, has been recently bound in green morocco, by C. Lewis.

* * The present may be a fit opportunity to remark that the IMPERFECT CAXTONS (namely, the *Royal Book*, 1484; the *Pilgrimage of the Soule*, 1483: and the *Order of Chivalry* 1484;) described in the 4th volume of the *Bibl. Spenceriana*, have been, since that publication, perfected—by the purchase of other copies.

1296. BOCCACCIO IL DECAMERONE. *Printed at Venice by Giovanni & Gregorio di Gregorii.*
1492. Folio.

A most beautiful copy of a beautiful and rare volume; printed in double columns, and adorned with wood-cuts, in outline, of the purest taste.

As the leaves are regularly numbered, it will be only necessary to mention that the colophon, in 7 lines, is found on the recto of folio 137—with the register beneath—from which latter it appears that *a* has 8, and *z* 4 leaves: all the intervening signatures having 6 leaves. The device of the Printers is on the reverse. The present copy is bound by C. Lewis, in beautifully grained green morocco.

1297. BOCCACCIO. IL DECAMERONE. *Without Name of Printer, Place, or Date.* Folio.

I do not scruple to consider *this*, as an edition of the *Decameron* exceeded by none in rarity in the present Collection. But perhaps the more pleasing reflections, arising from its possession, are those which

are connected with the history of its migration into the place which it now occupies. On the fly-leaf of the copy is the following ms. memorandum, in the hand-writing of the present noble owner : ‘ *This very rare edition of the Decameron of Boccaccio was given to me by my very worthy friend George Hibbert, Esq. in March 1821.*’ The gift, precious and acceptable as it doubtless was, was requited by his Lordship by a present, in turn, of a copy of the *Theseide* of Boccaccio, printed at *Ferrara*, in 1475, folio ; a volume of almost equal rarity, and equally acceptable in the choice collection of Mr. Hibbert. This copy of the *Theseide* was a duplicate, purchased by his Lordship with the collection of the Duke of Cassano, at Naples.

It being in vain to look for any account of this edition in the pages of Mazzuchelli, Panzer, or Brunet, I shall proceed to a description of such typographical characteristics of the contents as may completely identify the volume, and satisfy the collector, should he happen to come in contact with a copy of it. On the fly-leaf of this copy there is an inscription or memorandum—in the hand-writing of the time—purporting it to have belonged to ‘ *Leonardo di Bartolomeo Etdinj, a citizen and merchant of Florence, living at Lyons . . .*’

The table begins on the recto of the second leaf (or first, of printed text) on the signature 2, and occupies 7 leaves. Sig. 4, recto, has 38 lines. On the recto of the first leaf, following the table, or on signature a i, the text begins, with a comparatively large space for the insertion of the first capital letter—probably intended to be supplied by the illuminator ; as the other spaces, for capital initials, are smaller, and supplied by flowered printed letters, clumsily executed. The text begins thus—which sufficiently proves that it is *not* a reprint of any preceding edition that has come to our knowledge. Nor indeed, if it be a *later* production, is it a reimpression of the *Vicenza* edition of 1478 :—

VMANA cosa . e . lhauere cōpassione agli afflic
ti . et come che adciascuna persona stia bene adco
loro massimamente, e, richiesto: liquali gia han
&c . &c. &c.

This page, and every other full page, contains 36 lines. The first signature has 8 leaves ; every other, to z, has 6 leaves. After z is &, with 6 leaves. Then a fresh set of signatures, commencing with A to T, regularly in eights ; but A iiiii. and O ii, have missed catching

the press : so has P iii : T has only four leaves : on the recto of the 4th of which, the text ends thus :

in pace ui rimanete : di me recordandoui se forse ad
alcuna cosa gioua hauerle lette.*

FINIS. AMEN.

Notwithstanding the lower part of this leaf, which is blank, being *joined* or added by means of paste—thereby creating a suspicion that the copy may be imperfect—his Lordship, from the evidence of another copy, seen at Rome, in the Corsini library, and which has the last leaf *entire*, has discovered the present to be ENTIRELY PERFECT—and, as such, of first rate value in a bibliographical point of view. It now remains to be seen by whom, and at what period, this rare volume was printed.

Mr. George Appleyard—his Lordship's Secretary—who has frequently, by a sedulous comparison of types, hitherto unappropriated, been successful in the discovery of the names of printers—imagines that this book was printed in the monastery of St. James di Ripoli at Florence. A careful comparison of these types with those of the *Pliny Junior*, *Petrarch's Lives of the Emperors and Popes*, and the *Italian version of Quintus Curtius*, has proved that a very strong similarity, if not an almost absolute conformity, exists between them. But, on the other hand, the *Fontius in Persium*, printed at the same monastery, exhibits a marked difference. Yet it is safer to judge from the generality of concurring cases, than from one which differs ; and, if so, this book may have been printed in the monastery just mentioned. One thing, however, cannot be dissembled. The register, or setting up of the page, in this edition of the Decameron, is much more skilful than in either of the books just mentioned ; and there is a roundness of letter and regularity of appearance in the present book, which, it must be confessed, are not so obvious in the others. It may also be remarked, that Nicolo di Lorenzo, who printed the Dante of 1481, and is supposed to have printed the *Monte Sancto di Dio* of 1477—each at Florence—used a letter not altogether dissimilar from the present. However this may be, I question if this edition of Boccaccio were printed before the year 1476, as it is certainly not later than 1480.

* The above forms the last lines : the two last words only forming the portion of the second.

The condition of this copy is in every respect most desirable; it being perfectly clean, and large, with many rough marginal edges. The binding, by C. Lewis, in olive colour morocco, is only exceeded by the more elaborate, skilful, and exquisite taste, bestowed upon the celebrated volume described at page 53, &c.

1298. BOCCACCIO. AMETO. *Printed at Treviso by Michel Manzolo.* 1479. Quarto.

I have consulted the authorities referred to by Maittaire, with the exception of that of De Rossi; and find them sufficiently superficial in regard to this edition. Maittaire, vol. i. p. 403, refers only to *Bibl. Menars*, p. 379, no. 2941. The *Pinelli Cat.* vol. v. p. 1, no. 3237, is very brief; Laire, *Index Libror.* vol. i. p. 456, calls it only 'Editio rarissima,' and refers to the *Bibliogr. Instruct.* vol. iv. p. 116, no. 3759, where there is no account of it, and where mention only is made of the notice of it by other bibliographers. The copy under consideration is extremely beautiful. The first leaf is blank. On the recto of the second leaf, a ii. the title or prefix runs thus:

Incomincia lopera de lo elegantissimo poeta & oratore grauissimo misser Ioanni boccacio da Certaldo Fiorentino chiamato per nome Ameto ouere Comœdia de Nymphe fiorentine.

The space left below for the insertion of the illuminated letter is singular: there being two spaces, the lower one obviously for the tail, and the upper one for the body, of the letter. The signatures, to K, run in eights; k and l have sixes—a blank leaf forming the last of l. The work ends on the reverse of l *iiii*. On the recto of l v. is the following imprint succeeded by verses, which are very pleasing in themselves, and in which honourable mention is made of the printer.*

* And therefore deserving of the present place:

Nymphe : Satyri : phauni : & glialtri dei
 Che in aqua : o in terra : in monte : o pian conuersa
 Questa opra docta : peregrina : & tersa
 Contien cum tuti i nobel semidei
 Alcuna altra piu grata gliochii mei
 (In simel stile i dico) mai non uersa
 Ma rara : ignota : essendo & quasi persa
 Pochi fructo potean prehender di lei

FINISSE Lopra elegantissima del eminente poeta et oratore Joanne boccacio da Certaldo firentino chiamata Ameto ouere Comœdia de le Nymphæ firentine. Impressa ne la amœnissima cita di Treviso per maistro Michele manzolo parmese nel anno de gratia millesimo quadringentesimo septuagesimo nono al decimo de kalende Decembre.

On the reverse, is another set of verses, to which the initials P. T. are prefixed; and those of R. S. subjoined. The copy wants nothing to render it in every respect most desirable. It is elegantly bound in green morocco.

1299. CALENDRAIRE, &c. *Without Name of Printer, Place, or Date.* Duodecimo.

It were vain to seek for a description of this most singular and barbarous little volume; which is clearly a XYLOGRAPHICAL production, and perhaps the first, as such, executed in France. It is doubtless a curiosity of its kind, and was ceded to its present noble possessor by the ready kindness of my friend Mr. Dawson Turner. No authority, to my knowledge, has made mention of it; but a description need not occupy much space. Four leaves, containing a spherical representation of the world, in different quarters, on each side of them, and beginning with E. N. EAST. or E. N. EST, form the introductory matter. Then a 5th leaf, having, on the reverse, a spherical ornament—with a label at top, in the centre of which is the inscription ‘*O sôt les lieux*’; and this inscription alone, to say nothing of the forms of the arabic numerals in the centre of the sphere, clearly prove the production to be very late in the XVth. century, if not at the beginning of the XVIth. Then a leaf, having on the reverse, a map of Brittany: and another leaf, having on the recto that of Flanders, though the city and cathe-

Michiel Manzol che fuor del uulgar grege
Fa pregio a la uirtu: lode: & honori:
Ha dato in luce el pria cellato bene
Ciascun hor gli cantar soaue lege
Lege gli antiqui: & gli recenti amori
Fauole: historie: prisce & no uetene.

LAVS DEO.

dral of Rouen are distinctly noted in it. Next, a map running quite across, which is difficult to decypher: although we observe Brabant, Flanders, &c. in capital letters on one side.

A calender follows—extremely closely printed, and almost undecypherable. The dates 1458, 1459, to 1467, are inserted *with a pen* on one side. We have next, a semi-circular diagram, “*pour savoir combien de Lieux chacun Degre de Longitude contient:*” all the letters on this page, in the italic, resemble strongly the printing of the early part of the XVIth. century. Next follow five leaves, of most barbarous execution; containing parallel horizontal lines, in which the *heads* and the *symbols* of saints are introduced, with various letters of the alphabet, in a rude gothic form, between. These are printed only on one side of the respective leaves; the whole upon thick coarse VELLUM. The present copy measures 4 inches by $3\frac{7}{8}$; and is bound with a parchment exterior, upon the original oaken boards in the rudest manner. This copy is preserved in a blue morocco case.

1300. CATERINA DA BOLOGNA, LIBRETTO COMPOSTO DA, &c. *Without Place or Date.* Quarto.

This very curious and uncommon little volume was presented to his Lordship by Roger Wilbraham, Esq. a gentleman well known for his attainments in Italian lore. In the humility and fervour of her devotion, the authoress, at the commencement of her auto-biography (A. D. 1428) calls herself: ‘p[er] mi minima cagnola latrante sotto la mēsa de le eccellente et delicatissime serue & spose de lo immaculato agnello xpo iesu: &c. The prefix, in two lines and a half, is thus:

INCOMENZA uno libretto cōposta da
una beata religiosa del corpo de cristo So
re Caterina da bologna.

There are seventeen lines below. A full page contains 21 lines, without numerals, signatures, or catchwords. The type is a neat roman letter. Lord Spencer's pencil-observation, on the fly-leaf is worth copying: “Panzer (says his Lordship) supposes this book to have been printed at *Bologna*, by Azzoguidi: and it certainly resembles the small type of that printer. But there appears strong affinity between the character of this book, and that used by *Carnerius* at *Ferrara*—where it is not improbable it may have been printed; as the authoress resided at a convent in that city, and was consequently better

known there than at Bologna. It is, as far as I know, a singular instance of the Arabic numeral 9, being used as an abbreviation for *con* or *cum*. There are also several other uncommon abbreviations in the volume.* In regard to forming any correct judgment as to the place where, or the printer by whom, printed—it may be observed, in the first place, that Carnerius, Azzoguidi, Rugerius, and Bertochus, each used pretty nearly the same type; and the three latter printers carried on their business at *Bologna*. In the second place, although the authoress *resided* (as the subscription imports) at Ferrara, yet she was a *native* of Bologna; and, in the third place, as she obtained great celebrity when alive, and was beatified* after death, it would follow, between the date of the biography, 1428, and that of the printing, perhaps not later than 1474, that *copies of the MS. of her life* would be multiplied, and of course deposited at Bologna, her *native city*; at which place, I think it rather the more probable that this FIRST EDITION of her life, was executed. In the whole, there are 72 leaves. On the reverse of the last leaf but 5, is this subscription, in fourteen lines: ‘Caterina puerella bolognese cioe i bologna acqstata nata & alleuata & iferrara da xpo sposata. Io da me stesse sopranoïata cagnola per diuina ispiratione scrissi de mia propria mãc qsto libretto nel monasterio del cõpo de xpo ne la cella doue io habitaua laqle era copta d’sstore: & al tẽpo de la nostra Reuerẽdissima madre & abbatesa Sore Tadia sorella ch’ fu de mis’ mãco di pii Circa li ãni del Signore miser iesu christo. M. cccc xxviii. & in uita mia non lo manifestato a persona che sia a laude de christo Jesu; AMEN.’ Five leaves of poetry, having a register on the reverse of the 5th, terminate the volume. This is a neat and sound copy; bound in blue morocco.

1301. CHRYSOLORAS. EROTEMATA. Gr. *Without Date*, &c. Octavo.

EDITIO PRINCEPS. On a revision of what is written at page 44, vol. iii. of the *Bibl. Spencer.* it may be worth mentioning, that the observations there, are in part confirmed, and in part refuted, by the volume under description; and it may be also worth while observing, that, although in the description of this impression among the books in the Imperial Library at Vienna, in vol. iii. p. 508, of the *Bibliographical and Antiquarian Tour*, it is said that his Lordship was *not* in possession of a copy of it, yet the present volume was *then*

* This title implies an inferior sort of canonization.

in the collection at Spencer House, but concealed, and almost lost, in a great mass of unexamined books. It is now, as the reader observes, properly brought to light. In the authority, here first referred to, it is doubted whether the types of this impression be, or be not, like those in the first Homer—and a decision is given rather to the contrary: but they are exactly conformable to those types. It is also doubted whether this book be printed before the Venetian edition of it, (there fully described) in 1484; but I incline to think it may be—and, as such, that it is fully entitled to the distinction of the *Editio Princeps*.

Panzer found no account of this edition but in the *Crevenna Cat.* vol. iii. no. 2979, and *Gras.* p. 11; so that the Parisian bibliographers, till the time of Brunet, were ignorant of its existence. Brunet, vol. i. p. 310, notices it (apparently from the *Crevenna Catalogue*) as the last edition in the XVth. century. It having been fully described in the work just referred to, it is only necessary to add that it is printed in long lines, with nineteen to a full page, and has signatures,* α to χ in fours. On the recto of χ iiij, is the colophon, thus:

TEAOC. THC ΓΡΑΜΜΑΤΙ
KHC. TOT XPYCO
ΛΩΠΑ.

The Greek alphabet, &c. in three lines, is below. The reverse is blank. I do not hesitate to class this volume among the rarest of those known in the early editions of Greek philology. The present is, upon the whole, a very sound and desirable copy: in red morocco binding.

1302. R. ICHUDÆ, &c. DISTILLATIO FAVORUM,
SEU RHETORICA. Hebraicè. *Without Date*,
&c. Quarto.

This curious book, respecting which De Rossi is sufficiently copious in the description, is supposed to have been printed at *Mantua*, before the year 1480. In a metrical prefix, in six lines, the author calls upon his readers to sound a musical instrument, and sing lusty strains, in honour of the completion of so elegant and interesting a piece of composition,—which he emphatically calls ‘*Distillatio Favorum*.’ The conclusion of the work (according to the same authority) is of the like metrical and self-congratulatory nature—in which the author hopes, that, on the admission of his book into the houses of his purcha-

* The whole of the gathering, or signature, Φ , is repeated in this copy.

sers, the owner, or owners, of such mansions, may have an increase of happiness, &c. to themselves and their families. A full page contains twenty-three lines, and the volume 172 leaves. De Rossi combats very successfully the bibliographical errors of Buxtorf, Scabtauus, Bartolloci, and Wolf, respecting the place and time of printing this edition. He himself speaks of having collated *three* copies of the work, of which the *present* (obtained by Mr. John Payne in his recent trip to Italy) was one—belonging to himself. It is a large and sound copy: and has been recently bound in russia.

1303. HORÆ BEAT. VIRG. SEC. ROM. CUR. GR.
Printed by Aldus. 1497. Octodecimo.

It is not perhaps too much to affirm, that the present is the RAREST ALDINE VOLUME which exists. Upon the continent I know of only *two* copies: of which that in the possession of M. Renouard is imperfect at the beginning. The second copy, in the Royal Library at Paris, is quite perfect, and in the finest condition; although one regrets that the original binding, in which I saw it in the year 1818, should have been exchanged for a modern coat of morocco. The *present* copy was purchased of M. Stöger, a bookseller of Munich,* who had obtained it—a short time before he sold it—from a collection at Augsburg: where, from the autograph† in the title-page, it had probably lain upwards of two centuries. At what price it was obtained by M. Stöger, is not exactly known; but I suspect at not a *fiftieth* part of the sum for which he parted with it. A fourth copy, and probably, the only second copy in this country, is in the very curious library at Blickling, in Norfolk—which library was chiefly collected by Maittaire; yet it appears a little extraordinary that no account of this rare book should be found in his *Annales Typographici*. Seemiller has well described this volume, from the copy which was in the public library at Ingolstadt; but which copy—in the removal of that library to Landshut—has disappeared. See the *Incunab. Typog.* pt. iv. 93. M. Renouard supposes the extreme rarity of this book to have arisen from the constant use made of it, in the way of religious exercise: but that reason applies to many other books, of a like character, printed by Aldus in a language more generally

* Consult the *Bibliographical and Antiquarian Tour*, vol. iii. p. 301.

† In the title, at bottom, we read: 'F. Gregorius Prior ad S. Vdalricum Augustæ.' At the end: 'F. Gregorius Prior Cœnobij D. D. Vdalrici et Afræ Augustanæ me mancipio habet.' A. Dn. xcvi.

understood—which are, however, of much less scarcity. At any rate, we may conclude that there was but a very limited impression of the present edition.

The title, in Greek and Latin, consists of eight lines, and a portion of the last word, orationibus, forming a ninth. The whole is in red. From the title, we learn that the text contains, *The Hours of the Virgin according to the Romish Church, with the Seven Penitential Psalms, Litanies, and Prayers*. On the reverse is a wood cut, of the annunciation, delicately executed in outline. This leaf forms sign. α i, as the text begins on the opposite page, with signature α ii: the signatures, to ξ, inclusively, run in eights; but instead of ζ iii, it is erroneously printed ε iiii—this in all the copies. The *Hours of the Virgin*, terminate on κ v, recto, with four lines of colophon, printed in red. The reverse is blank. The *Penitential Psalms* with the *Litanies*, begin on κ vj recto, and end on μ vj recto—having four lines of colophon, printed in red. The *Athanasian Creed* follows on the reverse, and ends on ξ ii, rev. The *Prayers* conclude the volume, on the recto of ξ viii, with the colophon, printed in red—in eight lines; informing us that the work was printed by Aldus in the year 1497.

The reverse is blank. M. Renouard observes in his *Suppl.* p. 4—but not in the first vol. of his work—that the text is followed ‘by 16 leaves of a short *Introduction to the Greek Language*, yet rarer than the preceding part.’ M. Brunet repeats the same thing, on the same authority. But it may be observed, that none of the copies, before mentioned, and which I have examined, contain the leaves in question; and that M. Renouard would confer a favour upon the curious by specifying the copy in which such leaves are to be found. Perhaps they were accidentally placed there; and form no legitimate portion of the impression. The present work, interspersed with red printing, is by no means among the happiest specimens of the Aldine press. It appears to have been struck off in haste. This copy is quite sound and perfect; and is most beautifully bound in blue morocco, with red-morocco ornamented insides, by C. Lewis.

1304. JOB, &c CUM COMMENTARIO R. LEVI GERSONIDIS. Hebraicè. *Naples*. 1487. Folio.

This volume contains the earliest printed Hebrew texts, at Naples, of *Job*, the *Canticles*, *Ecclesiastes*, *Lamentations*, *Ruth*, *Esther*, *Daniel*, and *Esdra*s. The *Paralipomena*, and *Nehemias*, are wanting to render it perfect. *Job* has the commentary of R. L. Gerson, the *Canticles* of

R. S. Jarchi, the Lamentations of R. J. Kara, and the remainder of Jarchi. The first leaf contains the preface of Gerson; the book of Job occupies 47 leaves; the Canticles eight, Ecclesiastes 10, Lamentations 4, Ruth 3, Esther 5, Daniel 12, and Esdras 20 — leaves; although De Rossi says that Daniel has 13, and Esdras only 19, leaves. The defection of the portions of Nehemiah and the Paralipomena is much to be regretted. Consult the *Annal. Heb. Typ.* p. 52. A sound and desirable copy; obtained by Mr. J. Payne of De Rossi at Parma. Recently bound in purple morocco.

1305. DALLI SONETTI. ISOLARIO. *Without Date, Place, or Printer's Name.* Folio.

A beautiful, uncut copy, of one of the rarest volumes of early Italian poetry. This edition appears to be printed about the year 1477, at Venice. According to a ms. note, prefixed to the present copy, this edition, from Quadrio's suggestion, 'was executed in 1500:' but it is more probable that the previous date is nearer the correct one. The author's real name was Bartolomeo Zamerti, a Venetian, who lived towards the end of the xvth century, and who published a Latin Comedy, under the title of *DOLOTECHNE*, which was printed at Venice, in 1504, quarto. Sansovino mentions an Italian translation, by him, of Euclid. This edition is divested of signatures; and begins thus, on the recto of the first leaf, at top:

**Al Duio Cinquecento cinque e diece
Tre cingz ado Nil nulla tre e do vn ceto
nulla questa opra dar piu altri lecce.**

The first five pages are a metrical introduction or prologue. On the sixth, the first Sonnet, upon the Island of *Cerigo*, begins. Opposite is a spherical chart, cut in wood, of different places in the vicinity of *Cerigo* and *Cecerigo*. This plan continues throughout: there being a great number of pages occupied by similar charts, with the text printed on the reverse. The present impression, according to some ancient ms. numerals, contains 56 leaves: a sonnet, in praise of the Island of Cyprus, with a wood-cut opposite, forming the two last printed pages. This book has been recently bound in green morocco, by C. Lewis.

1306. **DATTI ELEGANTIOLÆ.** *Printed by Andreas Gallus at Ferrara.* 1471. Quarto.

EDITIO PRINCEPS. In the prefix, on the recto of the first leaf, the work is styled ‘*De uariis loquendi figuris siue de modo dictandi*,’ &c. A full page has 25 lines. There are neither numerals, signatures, nor catchwords. In the whole, 38 leaves. On the recto of the last leaf, beneath six verses—relating to the number of days in each month—the imprint is thus :

Expliciūt elegātie parue domini augustini
dathi Senensis. Impresse ferrarie die deci-
ma nona Octobris.

M. CCCC. LXXI.

Impressi Andreas hoc op⁹: cui frācia nomē
Tradidit : at ciuis ferrariensis ego.
Herculeo felix ferraria tuta manebat
Numine : perfectus cum liber iste fuit.

A sound copy ; neatly bound in green morocco, by C. Smith.

1307. **MAIOLUS EPIPHYLLIDES IN DIALECTIS, &c.** *Printed by Aldus.* 1497. Quarto.

The title, as above, in lower-case, is in the centre of the recto of the first leaf. An interesting address of Aldus, ‘to the young studios’ occupies the recto of the second, and that of Maiolus himself to Aldus, the reverse of the same, leaf. Both addresses are well worth perusal. The entire work occupies *a* to *g*, in eights ; *g* having 10 leaves, a blank leaf forming the tenth. Next follows the same author’s work, entitled ‘*DE DIFFERENTIA PROPOSITIONUM CUIUSCUNQUE GENERIS SECUNDUM PERIPATETICOS*’—on signatures *a* to *i*, in eights. The imprint, as applicable to the *two* works, is on the recto of *i viij*, thus :

Venetiis in domo Aldi Romani mense Julio. M iii.D.
īpetratum est ab. Ill. S. V. ne cui liceat imprimere &
cætera.

The register is below. The reverse is blank. Next follows, usually bound with the preceding, ‘*QUÆSTIO AUERROIS in librum priorem tra-*

ducta per Heliam hebraum—on signatures A to D, in eights. The following, and last leaf, has a register of the catchwords to all *three* treatises, which proves, as Renouard rightly observes, (*Suppl.* p. 4.) that the copy, to be perfect, should contain the like number. The present copy has hardly its equal—and cannot have its superior—in size and condition. It was obtained of M. Stöger, bookseller, of Munich; and has been recently very beautifully bound in green morocco, by C. Lewis.

1308. MASHAL KADMONE. Hebraicè. Printed by Gerson Moses at Soncino. Without Date. Quarto.

The above is the name or title of this hitherto wholly undescribed volume:—no account of it being to be found in Wolf or De Rossi—and the present copy being considered unique in this country. It is a volume of ANCIENT FABLES (as the above name testifies), and the author was ISAAC the Son of Salomon the Son of Shulai. It is printed throughout in the Rabbinical language, and the work is divided into five parts: each part containing questions and answers. The subjects of these five parts are, 1. *In praise of Understanding.* 2. *The Manner of Reply.* 3. *Giving Advice with Knowledge.* 4. *Humility.* 5. *Fear.* The whole is replete with sound morality, and described in most excellent language, intermixed with verses and engravings. I am indebted to Dr. Heineman, a tutor in the Hebrew language, for this intelligence. The author lived about the year 1267. The engravings, which are of wood, are in outline, and rather characteristic.

The title of this book consists of a bold wood-cut in the centre. Two naked men are standing, each by the side of a castle, which has two swans upon the battlements. An Hebrew inscription is above each figure. There are white arabesque ornaments upon a black ground.* Above, we read, מְגִדָּל עֹז שָׁם יי : below, בְּנֵי יִרְיֹן צָדִיק וְנֹשֵׁב. † On the reverse is a bold arabesque border—with, apparently, the contents of the work within. In the whole, 66 leaves. The book was published at Constantinople and Venice. The present is a sound and desirable copy (obtained from Mr. R. Triphook), and bound in russia.

* Similar to what is seen in the wood-cut at p. 429 of vol. iii. of the *Bibl. Spenceriana*.

† Literally signifying 'the name of Jehova is a tower of strength; the righteous runneth into it, and is exalted.'

1309. MASUCCIO. NOVELLINO. *Printed by the Gregorii. Venice. 1492. Folio.*

Although this be the fourth edition of the above work, in the xvth century, yet it is rare, and sought after: especially such a copy as the present. . which was bound in the original binding, containing the Decameron of Boccaccio of the same date (see p. 299), and which is in all probability matchless. Not a speck or stain sullies the mellow tone of the leaves. The wood-cuts, which are numerous, and in outline—like those of the work just mentioned—are in very good taste; and, after the first two leaves, which are unnumbered, the text ends on the recto of the 71st leaf. The first leaf has only the title, thus: NOVELLINO DEMASVC CIO SALERNITANO. A table occupies the second leaf. The third leaf begins with the prologue, surrounded by a highly embellished border, with a subject or group of females in the centre. The colophon is thus:

Finisce el Nouellino d'Massuccio Salernitano. Im presso in Venetia per Johāni & Gregorio de Gregorii fratelli: in lāno della humana recuperatione Millesimo. cccclxxxii. addi. xxi. de Luglio. Tenē te la inclita Veneta republica Agostino Barbarigo Duce Serenissimo.

A register, and the device of the printers, follow—on the same page. This beautiful book is bound in a style of perfectly classical elegance, in mulberry-colour morocco, by C. Lewis.

1310. PÆANTIUS A. B. DIARIA DE BELLO CAROLINO. *Printed by Aldus. (1496.) Quarto.*

I consider this to be among the most intrinsically valuable, as well as rare and beautiful volumes, from the ALDINE PRESS. The superficial account of it which appeared in Renouard's *L'Imp. des Alde*, vol. i. p. 438, is in a great measure rectified by the subsequent description in his *Suppl.* p. 50-1—where, from the exact conformity of the types to those of Cardinal Bembo's account of Ætna, printed in 1495, no doubt is entertained of *both* volumes having been executed by Aldus. The PRESENT is the *first printed account* of the celebrated War of

Charles VIII. in Italy, in 1496—in two small volumes, or tracts : ‘ duobus duntaxat uoluminibus, altero pugnam tarrensem, altero nouariensem oppugnationem complexus.’ Such are the words of ALEXANDER BENEDICTUS [Pæantius] Veronensis Physicus” in his preliminary address to Augustinus Barbadicus, the Doge of Venice; which address occupies a ii, rev. and a iii—dated ‘ *Venetis duodecimo Kalendas, apriles. Anno M. IIIID.*’ The title, as above, is in the centre of a i, recto : some verses of Quintus Hæmilianus, ‘ *In Gallos,*’ being on the reverse. On a ii, recto, are verses from the same hand, ‘ *In Diaria Alexandri Pæantii Benedicti Veronensis Physici. Epos Hendecasyllabicon.*’ Then the address of Pæantius, as before mentioned. On a iii, is the argument of the first book : the text beginning on the reverse; which extends to e iii, in eights. On the reverse of e iii—‘ *Finis libri de Tarrensi pugna.*’ A prefix to the second book follows—and on the reverse of the ensuing sheet we read, ‘ *Secundus liber de obsidione Urbis Novariæ.*’ This latter ends on the recto of i iii. On the reverse, is a third address of the author, dated ‘ *Venetis M. IIIID. Sexto Cal. Septembres.*’ At bottom :

Impetratum est ab Illustriss. S. Veneto ne lice
at cuiq̃ has ephemeridas imprimere nec lati-
no sermōe nec uulgarior &c. ut ī priuilegio.

In the whole, 59 leaves. This is a beautiful copy, splendidly bound in red morocco, with yellow morocco inside lining, by C. Lewis.

1311. PROVERBIA CUM COMMENTARIO R. IMMANUEL FILII SALOMONIS. Hebraicè. *Without Date or Place — but supposed to be printed at Naples, in 1487.*

The preface of Immanuel occupies, in the Hebrew manner of reckoning, the recto of the first leaf : on the reverse, the sacred text begins, in a larger character, with points; preceded by an ornamented border, having the first word — מְשַׁלֵּר — in the centre, upon a white ground. This text is printed in double columns, and the commentary (without points) in long lines. Of this commentary, an excellent character is given by Azulai; and it is a pity that the same commentator's labours upon the *Canticles*, *Pentateuch*, *Psalms*, *Prophets*, *Job*, *Ruth*, *Jeremiah*, and *Esther*—‘ all inedited, most rare, and almost unknown to biblio-

graphers—but all existing in my small library,' (says De Rossi) do not see the light. De Rossi's account of this very uncommon book is, in many respects, very interesting. It contains 104 leaves. A full page of commentary (like the first—of Immanuel's preface) contains 42 lines. The last page contains 39 lines. This copy (obtained of De Rossi, by Mr. J. Payne) is in excellent preservation; and has been recently bound in purple morocco, by C. Lewis.

1312. PETRARCHÆ. SEPTEM PSALMI PENITENTIALES ET NOVEM CONFSSIONALES. *Printed by Reissinger. 1476. Duodecimo.*

This volume is, I believe, unique—as being UPON VELLUM: and, to the best of my knowledge, is the only vellum book which I remember to have seen from the press of Reissinger. On the recto of the first leaf, the title is thus:

Egregii doctoris eximii & famosissimi poete laureati domini francisci petrarche. Septez psalmi penitentiales quos super miseriis propriis dictavit incipiunt feliciter.

Fourteen lines are below; a full page containing 20 lines. In the whole, 19 leaves; without numerals, signatures, or catchwords. On the reverse of the 19th and last leaf, is the colophon—thus:

Psalmi Francisci petrarche poete laureati nouem confessionales expleti sunt feliciter per Magistrum Sixtum Reissinger. Anno domini. M. cccc. lxxvi

This copy has been so capriciously cut, that it is doubtful whether the volume was not originally an octavo; but it is perfectly sound and clean, and bound in foreign blue morocco, with the title lettered in gold on the sides.

1313. PETRARCHA. SONETTI E TRIONFI. COL
COMMENT. ANTONIO DA TEMPO. *D. de Sili-*
prandis. Mantua. 1477. Quarto.

THE FIRST IMPRESSION of a rare and little known commentary. I shall describe this book in the order in which the contents of it are placed in the present copy. The life of the Poet, and the Commentary upon the Canzone and Triumphs, begin on the recto of the first leaf, without prefix, thus: ‘Incomincia la vita & il cometo supra li Sonetti Canzone & Triumphi del excelētissimo poeta Misser Frācesco Petrarcha per modo de argumenti & summario composto & compilato p[er] il doctissimo Iurista Misser Antonio da tēpo,’ &c. The preceding occupies six lines. This, and every full page, contains 30 lines. The life of the poet ends on the reverse of the fifth leaf. The commentary follows, preceded by a prohemie. As Brunet justly observes, the first words only of the commencement of each sonnet are given; and the commentary ends on the recto of *i iiij*, in eights: only the first three leaves (which is unusual) of each signature being marked. On the reverse of *i iiij*, is the address of Dominicus de Siliprandis to F. de Gonzaga — replete with contractions — and sufficiently barbarously printed. I select a portion, beginning at the 13th line.

Ego autem

qui tue. d. fide et corde iūctus sum: cuius ex grā
uita mea depēdet p̄sens opus ductu meo æneis
tabulis ip̄ssū tuo nōi: q̄uis exiguū qd illud tibi
d. meo p̄cipuo & p̄riæ meæ ip̄anti dedicare sta
tui: ut si qdo p̄ ociū tibi cōtigat l̄ris opa dare le
gas &c.*

The signatures terminate with the commencement of the sonnets; which latter, upon counting, occupy 137 leaves. At the end of the Sonnets is the following colophon:

Francisci Petrarcae poetæ excellentissimi Rerū

* This address is dated May 8th. 1477. Brunet mentions a colophon at the end of the Commentary, not to be found here. All that is here, preceding the above address, is ‘Finisse el cometo sup li Sonetti et Canoe de. m. F. Petrarcha per il. q. m. Antonio da tepo.’

uulgarium fragmēta finiūt impēsa Gasparis
de Siliprandis de Mantua Ductu Dominici
eius filii. LAVS DEO.

. Mccccclxxvii

From which it may be inferred, that Gaspar de Siliprandis, the father, was at the expense of the printing, and that his son conducted the press. The Triumphs follow the Sonnets—containing 37 leaves, without signatures; but one leaf is here wanting, namely, that in the ‘Triumphus quintus Temporis,’ beginning with ‘fusse la terra,’ and ending with ‘cheta cheta.’ On the recto of the 37th leaf of the Triumphs, we read,

Qui finisseno li triumphhi del petrarcha.

The ‘memorabilia quedam,’ and a brief Italian biography of Petrarch, the whole occupying 9 pages, terminate the volume. At the end of the 9th page is the colophon, thus :

Qui finisseno li Soneti . Cāzone . & Triūphi
del auctore p̄dicto Messer Frācesco petrarcha

A very desirable copy ; beautifully bound in yellow morocco.

1314. PENTATEUCHUS ; cum CHALDAICA ONKE-
LOSI PARAPHRASI, ET COMMENTARIO R. SALO-
MONIS JARCHI. *Printed at Bologna.* 1482. Folio.

‘Of this FIRST and exceedingly rare edition of the Hebrew text of the Pentateuch, which precedes the Soncino impression by two years, the more distinguished bibliographers of Hebrew literature (Bartolucci, Le Long, Maittaire, and Wolf,) were wholly ignorant ; while a very brief notice of it appears in the *Verona Illustrata* of Maffei, (pt. iii. col. 273), the first who gave any correct account of it.’ Consult De Rossi’s copious and highly valuable account of this precious volume in his *Annal. Heb. Typ.* 1795, folio ; pt. i. p. 22-8. That account is indeed so copious and accurate, as to render an enlarged description of the book in question unnecessary in the present place : yet should the present account be sufficiently full and correct to afford a guide to all future fortunate possessors of the volume.

The text, in a large handsome type, always occupies the centre : the

margin is occupied by the Targum, and the upper and lower part of each page by the Commentary. The first page (according to the Hebrew manner of counting) contains 14 lines: the Targum, including the title, בקרסו ברא, 27 lines; the upper part of the commentary 6, and the lower part 22 lines. The fuller pages of text contain 20 lines. There are running titles throughout. On the reverse of the 54th leaf (still counting to the left) the Book of *Exodus* begins; *Leviticus* on the 103d; *Numbers* on the 135th; *Deuteronomy* on the 179th—and on the reverse of the 219th, *Deuteronomy* ends—succeeded by an ‘epigraph’ or colophon; of which the following is De Rossi’s version: ‘Ego Joseph Chaiim filius R. Aaron Strasburg Gallus vix vidi opus eximium, quod coeperant facere, vel faciendum susceperant, Pentateuchi cum Targum et Commentario Rasci uno volumine, quod probavi vel expertus sum a Domino esse opus hoc adeo admirabile dedique cor meum, ut corrigerem Rascianum Commentarium, et restituerem coronam, seu puritatem lectionis, prout fieri poterat, hæc que extitit cura seu inspectio mea. Scio quod in eo invenient discipuli requiem animabus suis, hic quiescent defessi viribus, quia verba quæ tenebris erant involuta in eorum explanatione oberrata, erunt ipsis plana, et dulcescent in ore eorum, sicut mel suave. Excitavi porro vehementer cor eorum qui operi incumbabant, ut illud urgerent, cumque ipsi erant suspensi et immobiles, num facerent, necne, accinxi lumbos eorum dicens illis, roboramini et fortes estote, quia opus Dei est istud.’

‘Absolutum est ergo universum opus, opus ministerii sancti, Pentateuchus, Targum et Commentarius R. Salomonis Isaacidis uno volumine accuratissimi quod omnia quæ iis erant necessaria, excitavitque Dominus spiritum ornatissimi, intelligentis et eruditi magnatis domini Josephi Krovethae vel Karvethae, quem Deus tueatur, filii domini Abrahami fel. mem. ut pararet omne quod operi inservire debebat, illudque argento et auro suo exequeretur. Paravit is omnia instrumenta, ac mercede conduxit artifices et operarios, qui periti essent et instructi in arte typographica, doctum opificem quæsivit sibi, et literatos quoque viros, ut Pentateuchum emendarent etiam in plenis ac defectivis, et in dictionibus, quæ leguntur et non leguntur, tum in vocalibus ejus punctis et accentibus, necnon Targum juxta constitutionem suam, et Commentarium Rasci, eum ad locum et basim suam, seu pristinam integritatem restituentes. Selegit autem potissimum sibi virum artis peritum, artificemque accersit, qui parem sibi non habet in cunctis regionibus in arte typographica, in caractere quidem hebraico et lingua hebraica, cujus nomen notum est in portis, seu celeberrimum,

magistrum Abramum, quem Deus tueatur, filium domini R. Chaiim fel. mem. ex tinctoribus Pisaurensis prouinciæ, finitumque est opus perfectissimum feria VI. die V. mensis adâr primi anno conditi orbis V. CCXLII. hic Bononiæ. Jam vero quicumque aliquod acquirit ex exemplaribus, optimum illud prædicabit vel reperiet. Qui acquirit et meditatur in iis, videat semen, producat dies, et voluntas Domini in manu ejus prosperetur, et vita et pax sit super Israel. amen."

This colophon, although long, is not divested of interest, and is singularly characteristic of the style of those of the early Hebrew books. In the formation of the text, (says De Rossi) it is quite clear that the editor had his eye upon the Masoretic and Spanish Codex—with deviations, however, which are pointed out by De Rossi. That bibliographer notices ten copies of this edition—all, of them, like the *present*, struck off UPON VELLUM: namely, Maffei's copy, those in the Tyschen, Crevenna, and Canonici, collections; two in his own; one in the Margrave of Baden Durlach, and the others in the Atestinas, Casanatensian, and Zelada libraries. The copy in the Ratcliffe library, was the one used by Kennicott; and that in the Bodleian, was probably from the Crevenna collection; and the present copy, Lord Spencer thinks, may have been Canonici's. All these are upon vellum. This copy was obtained from Mr. Ogle, bookseller, of Paternoster-Row. It wanted 2 leaves in Leviticus—or the 98th and 101st leaves from the beginning of the volume; but these imperfections were supplied by Mr. Harris, chiefly with a camel-hair pencil, upon vellum, of corresponding colour and quality, and in a manner so completely satisfactory, as almost to deceive the most experienced eye. It may be worth while to add, that De Rossi notices two copies upon PAPER; of which one was extremely imperfect—and the other perfect; and considered by him to be unique. It should be noticed, that the text is *printed* with *points*; the Targum and commentary are *without* them. However, the insurmountable diligence of some former possessor, has supplied, with a pen, in ink of a faded colour, the points to the latter. The present is a fine large copy of this precious book: measuring 14 inches in length, by $9\frac{3}{4}$ in width. It has been recently bound in a magnificent manner by C. Lewis, in dark blue morocco, with highly ornamented vellum lining.

1315. PEROTTUS. DE METRIS. *Printed at Bologna.* 1471. Quarto.

EDITIO PRINCEPS: and questionless one of the rarest books in the world. It appears to have escaped the French bibliographers, as no notice is taken of it in Brunet, and Panzer refers exclusively to the Askew Catalogue, p. 98, no. 2584; where, with *Guarinus de Diphthongis*, 1474, it appears to have been sold for only £1.15. The type is precisely that of the first Ovid by Azoguidi; and it is not improbable that this small volume may exhibit the first specimen of that printer's press. The contents ('Tabula omnium rubricarum que sunt in hoc uolumine,' &c.) are designated on the reverse of the first leaf: from which it chiefly appears that there is a general disquisition upon Latin metres, and afterwards a particular one upon those of Horace and Boetius, by Nicolas Perottus. At the bottom of this page, we read

BONONIÆ FACTVM.

On the recto of the ensuing leaf, the text begins thus:

NIHIL a te iocūdius nobis po
tuit iniūgi q̄ ut de ratione me
trorū cōscriberemus, &c.

This page contains 24, and a full page, 26 lines. There are neither numerals, signatures, nor catchwords. The introductory letter of Perottus occupies two pages and a half; the text upon the metres beginning on the reverse of the third leaf from the beginning of the book. The portion devoted to the metres of Horace, contains a great number of verses—perhaps printed for the *first time*—from that poet's works. Among these specimens I find the following verse thus erroneously printed:

Odi prophanum uulgus et *alceo*.

On the reverse of the 36th and last leaf, the conclusion is thus—occupying eight lines in the original. '[H]ec sūt mi frater: que de Horatii flacci ac seuerini Boetii metris ad te scripsi. superest: ut ipse mihi non solū gratias agas: uerum etiā gratiā referas: quod cumulatissime abs te factū existimabo: si ex lugubratione nostra tātū q̄tum speramus simulatq; optamus cepisse te fructū intellexero. Vale.

LAVS DEO
MCCCCLXXI

The present is a fair, sound, and most desirable copy : in foreign blue morocco binding.

1316. PROPHETÆ PRIORES, &c. Hebraicè. Printed at Soncino. 1485. Folio.

FIRST HEBREW EDITION of JOSHUA, JUDGES, and the BOOKS of SAMUEL and KINGS ; with the Commentary of Kimchi. De Rossi properly observes, that, with the exception of the *Psalms and the Pentateuch* (p. 316) no portion of the SACRED WRIT had been hitherto published in the Hebrew language ; so that the present is an EDITIO PRINCEPS of its kind — ‘ princeps ac præclara hæc Editio ’ — are the words of that able Hebrew Bibliographer. Bartolocci was unacquainted with it, but Scabthæus (*Scifte Jescernim*, p. 86) has taken distinguished notice of it : while Le Long, Chevillier, Orlandi, Wolf, and Kennicott, have given only brief descriptions ; the latter, erroneously, having assigned the year 1484 for that of its publication. The present copy is perfect, with the exception of the preface of Kimchi—occupying the reverse of the first leaf only—which is wanting. De Rossi notices the elegantly ornamented manner of printing the first word, of the first chapter of Joshua—יְהוָה—the lateral ornaments being a rabbit on each side (which might have supplied Colinæus with the idea of his device*) and the upper and lower parts being similar to what is seen in the *Bibl. Spencer*. vol. iii. p. 429. In short, one and the same artist must have executed both. The same ornaments appear at the commencement of Samuel and of the Book of Kings. A blank leaf is between both these portions of the impressions. In the whole, according to De Rossi, 166 leaves. The sacred text is printed in double columns, the Commentary in long lines—each without points. A full page has 44 lines, and frequently 40, or 42. The colophon, in 21 lines, in the usually diffuse manner of early Hebrew printing (which De Rossi has reprinted, with a translation—see his *Annal.* &c. p. 4) occupies the recto of the last leaf. The present sound and desirable copy was obtained of De Rossi, by Mr. J. Payne,. It has been recently bound in dark blue morocco.

1317. RUSSELL JOHANNIS PROPOSITIO, &c. Printed by Caxton. Without Date, &c. Quarto.

It is not without just cause of self-congratulation, that his Lord-

* *Bibliographical Decameron*, vol. ii. p. 79.

ship views this precious relic among the *Caxtonian* treasures of his Library. It was purchased by him, at the sale of the White Knights Library, in 1819; having originally belonged to Mr. Brand, and been sold, with his Library, in 1807. The reader will find so full and particular an account of it—together with a fac-simile of the first page*—in the recent edition of our *Typographical Antiquities*, vol i. p. 11-15, that it need here only be observed, that this ‘Proposition’ is, in fact, an oration, pronounced by John Russell, Garter King at Arms, on the investiture of Charles, Duke of Burgundy, with the order of the Garter, in February, 1469. This investiture took place at Ghent, where the oration was pronounced; and the printing of it was probably the first specimen of Caxton’s press in England; or at any rate, of that peculiar character, or form of letter, in which it is executed. In the whole, there are only five pages and a half; a full page having 22 lines. No other copy of this tract is known to exist; and, till described in the work just referred to, it had wholly escaped the knowledge of bibliographers. It may therefore be pronounced as one of the most valuable, as well as rare, typographical curiosities in existence.

1318. STATIUS. *ACHILLEIS. Printed by Andreas Gallus. 1472. Quarto.*

It is always safer to say what *does*, than what *does not*, exist. Whoever chooses to consult the *Bibl. Spencer.* vol. ii. 369, will find a strong doubt thrown out, if not a sort of conclusion drawn, respecting the *non-existence* of this edition; but the copy, immediately under description, entirely dispels all doubts and false conclusions upon the subject. That it is an impression, however, of the greatest degree of rarity, is undeniable. It happens also to be one of the most beautiful specimens extant of the larger type by the printer—and would do credit to the finest presses of Venice, Rome, or Milan. On the recto of the first leaf, the text begins thus:—

PVBLII PAPINII STATII ACHILLEIDOS
LIBER PRIMVS INCIPIT.

Agnanimum æacidē formidatāq; tonanti
Progeniē & patrio vetitā succeder̃ cælo

* The whole tract or oration is in fact reprinted in the work here referred to.

Diua řfer. q̃q̃ acta uiri ml'tū īclyta cātu
 Mæonio : sed plura uacāt : nos ire p omnē.
 S ic amor est) heroa uelis : scyroq; latentem
 D ulichia proferre tuba : nec in hectore tracto
 &c. &c. &c.

There are 18 lines beneath : a full page contains 27 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 18th leaf, the second book ends. On the recto of the ensuing leaf, the 3d begins without any capital-letter prefix. On the recto of the 22d and last leaf, beneath five lines of text, the colophon is thus :

I mpressi Andreas hoc opus : cui Francia nomē
 Tradidit : At ciuis Ferrariensis ego.
 H erculeo felix ferraria tuta manebat
 Numine : perfectus cum liber iste fuit :
 M. CCCC. LXXII.

The present copy, although cut closely by a former binder, is nevertheless clean and sound. It has been elegantly rebound in green morocco, by C. Lewis.

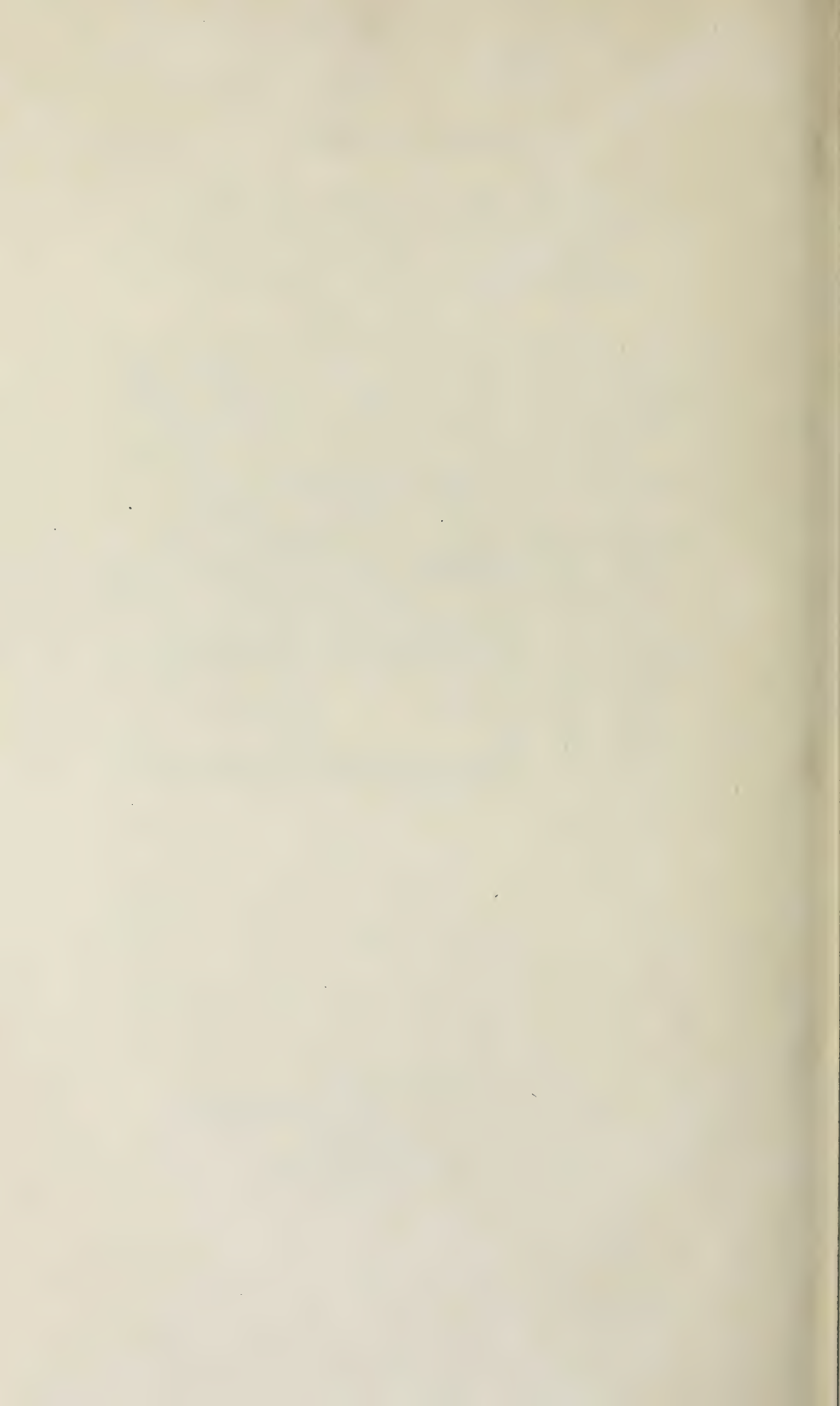
Printed by W. NICOL, Successor to W. BULMER and Co.

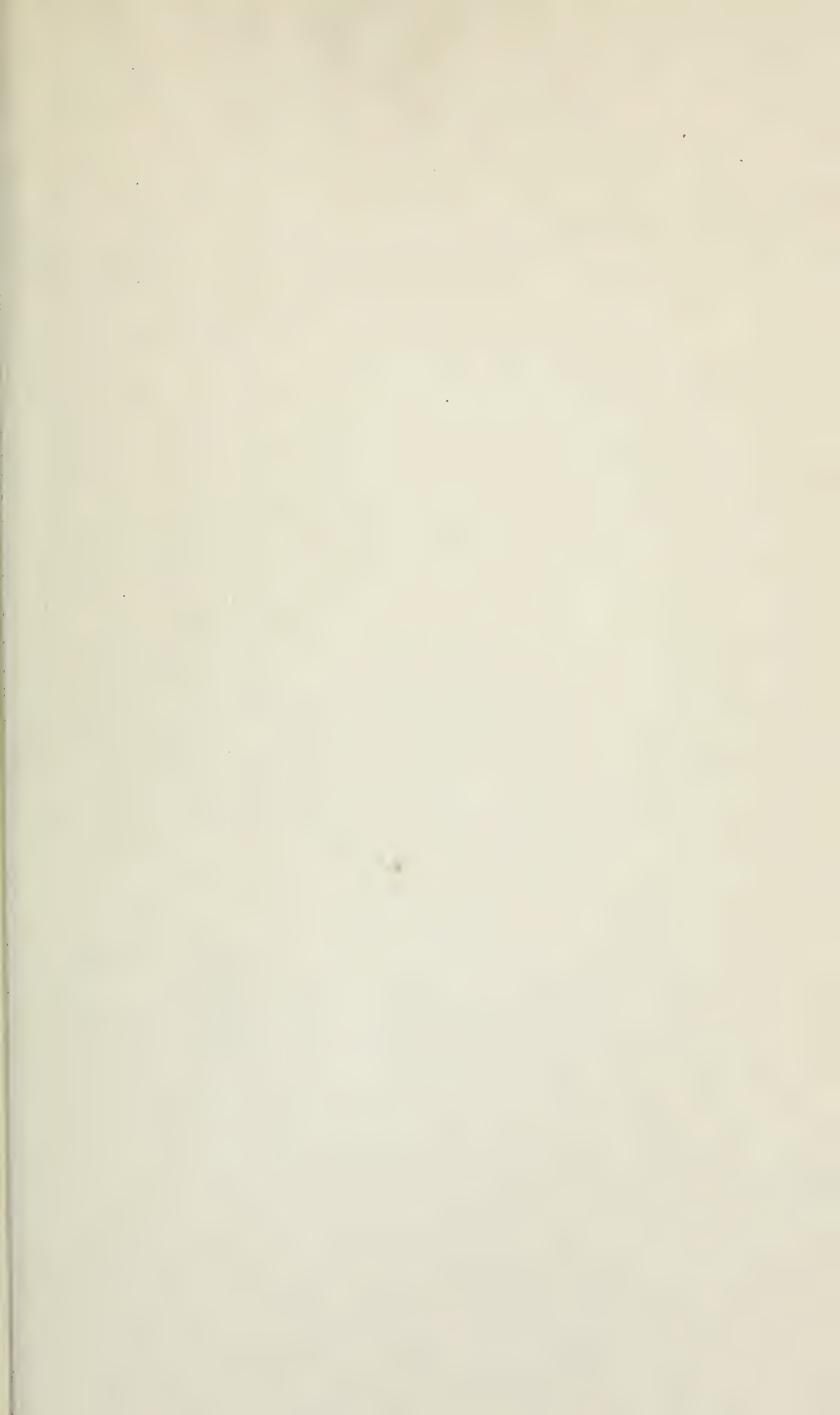
Shakspeare Press,

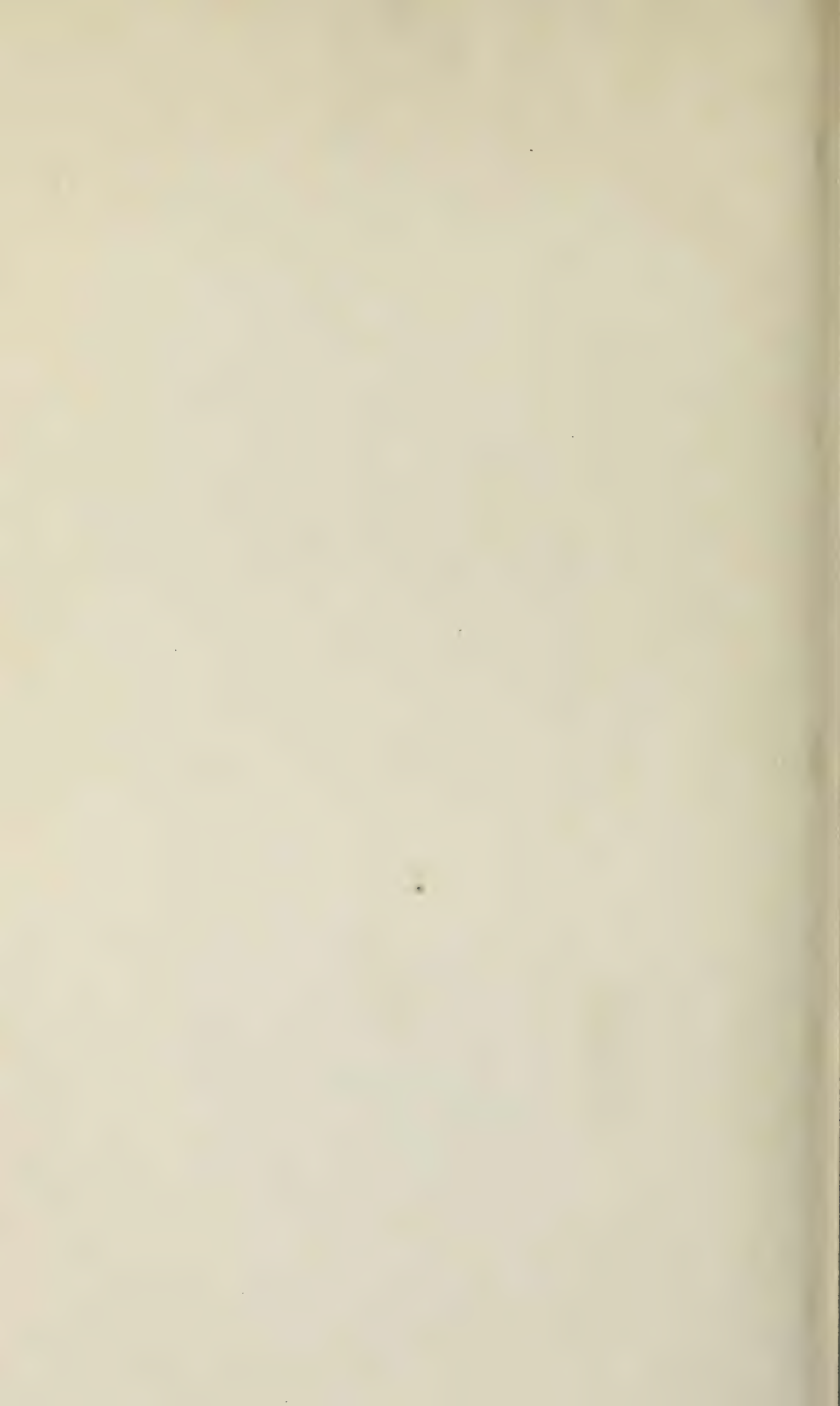
Cleveland Row, St. James's, London.

ERRATA IN VOL. II.

Page 36, line 16,	<i>for</i>	prefato,	<i>read</i>	prefatio.
82,	2,	Bentivoglio,		Burtius.
94,	27,	Julianus Lorenzo, &c.		Julianus the son of Lorenzo, &c.
111,	4,	Sunday,		Saturday.
		The observation, therefore,		falls to the ground.
119,	18,	HALICARNESSENSIS		HALICARNASSENSIS.
120,	25,	dele—The foregoing.		
153,	last line,	<i>tiana,</i>		<i>tiani.</i>
158,	27,	CALADERINI,		CALDERINI.
204,	16,	France,		Savoy.
236,	17,	ORBI,		ORBIS.
267,	note.	The observation of (the late) Mr. Bernard is incorrect.		
		Count d'Elci has no such edition of Terence.		







nosao.



GETTY CENTER LIBRARY



3 3125 00930 9143

